



MORE PAGES -  
MORE FEATURES

SEPTEMBER

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# HIT PARADE

A CHARLTON PUBLICATION

THERE NEVER WAS A NIGHT  
SO BEAUTIFUL

MY FRIEND

HERNANDO'S HIDEAWAY

SOMEBODY ELSE'S LOVE SONG

LEAVE IT TO YOUR HEART

GILLY GILLY OSSENFEFFER  
KATZENELLENBOGEN  
BY-THE-SEA

JOEY

SKINNIE MINNIE

SOMEDAY

GREEN YEARS

THANK YOU FOR CALLING

THE HAPPY WANDERER

CRAZY 'BOUT YA BABY

HIT AND RUN AFFAIR

THE HEART OF A FOOL

SWAY

THE MAN UPSTAIRS

POINT OF ORDER

JONI JAMES



*In This Issue*

CONTEST - Win A Date With Tommy Mara

Eddie Fisher Picks His Favorite Record

Betty Madigan - Rising New Star

# YOURS FOR ONLY



These stunning

## 21 CHRISTMAS CARDS

YOU WON'T BE ASKED  
TO RETURN THEM—  
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WHEN YOU MAIL  
COUPON BELOW

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# The HIT PARADER BAND WAGON OF Feature

## A Charlton

### TOP TUNES

**GREEN YEARS**

DON REID ARTHUR ALTMAN

If I could turn back the pages of time  
When my hopes were as high as the sky  
When time was a turtle too slow for my dreams  
And I was too anxious to fly.

Green years where did you run to  
Wonderful green years where did you fly

Your April kiss made me feel spring would always live on  
But youth is a dreamer  
And when I awoke my springtime was gone

Wise men say that love is the secret Of springtime in Autumn when April has passed  
Oh where will I find such a lover at last  
And recapture the rapture of those ever green years.

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**SOMEBODY ELSE'S LOVE SONG**

NORMAN KAYE ETHEL MARSH

The melody's pretty the words are divine  
But somehow something went wrong  
For my favorite waltz has turned out to be  
Somebody else's love song.

It all seemed so innocent  
When she took his hand  
And glided across the floor  
Not once did I realize  
That this was the end  
That she wasn't mine anymore.

Last Sunday I passed the church  
And heard all the songs  
I've heard at weddings before  
The organ was playing my favorite waltz  
As the bride and groom came out the door.

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**LONELY DAYS****(And Nights More Lonely)**

TOM MOORE DANNY HURD

Lonely days and nights more lonely,  
Since my loved one went away;  
Longing for my one and only,  
Through the night and through the day.

Daytime memories returning,  
Make each hour eternity,  
But with night-time's silent yearning  
Time stands still, oh,  
Will there always be lonely days  
And nights more lonely,  
Till my love comes back to me?

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**MY FRIEND**

ERVIN DRAKE JIMMY SHIRL

My Friend is the King of all Kings,  
And yet my Friend walks beside me.  
My Friend rules the earth and the sun,  
And yet my Friend stops to guide me.  
My Friend takes my hand, just when all appears in vain,  
And makes it plain, through joy or pain,  
He'll remain my Friend.

My Friend tells me life is a road,  
And though it ends at the bending,  
My Friend tells me then,  
There's a road beyond this road that's unending

Someday when I walk up the happy road that lies around the bend  
Who will there be to welcome me? my Friend!

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**LEAVE IT TO YOUR HEART**

KERMIT GOELL FRED SPIELMAN

Leave it to your heart to tell you  
When the one you love comes along,  
Leave it to your heart to tell you.  
Your heart won't tell you wrong.  
Never let your head decide you,  
Never mind what people may say.  
Leave it to your heart to guide you,  
Your heart won't go astray.  
Don't start wondering if and how and why.

While you're wondering, love can pass you by.  
When you feel that urge compel you,  
Then you'll know the answer is "yes."  
Leave it to your heart to tell you  
And you'll find happiness.

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**I ENVY**

RALPH CARE FRED STEVEN STAN BRENDERS

I'm not the kind to be jealous,  
.Ev'ry one to his happiness,  
But since this romance befell us,  
There is something I must confess.

I envy the rose that is close to your heart,  
How lucky the rose is  
To be so close while we're apart.  
I envy the moonbeam that kisses your lips,  
But if you'd kiss me tenderly,  
The world would envy me.

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**THERE NEVER WAS A NIGHT SO BEAUTIFUL**

JOHN ROX

There never was a night so beautiful  
As this night here with you under the stars

No music ever was so danceable,  
No one as romanceable as you are.  
There never was a night so beautiful.  
It seems I'm on the planet Mars;  
And yet, they say it's not unusual  
For people to feel this way,  
The way I do.

They say it happens when the one you love loves you.

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**SOME DAY**

BRIAN HOOKER RULOLF FRIML

Some day you will seek me and find me

Some day of the days that shall be.  
Surely you will come and remind me  
Of a dream that is calling  
For you and for me.

Some day when the winter is over  
Some day in the flush of the Spring  
My soul shall discover,  
The soul born for her lover,  
The man with the heart of a King.

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**IN A GARDEN OF ROSES**

MARY JANE BABBITT

In a garden of roses, we waltzed, dear,  
that night,  
With a lovers' moon shining like silver  
so bright;  
When an old fortune teller by chance  
there we met,  
Said that love, like the rose,  
Hides its thorns, don't forget.  
How I laughed when she said it,  
I never dreamed we'd part,  
Your false kiss is the thorn  
That has broken my poor heart.  
Pretty roses, oh, roses, my love story  
ends,  
For tonight in the garden,  
She wed my best friend.

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**HAPPY DAYS AND LONELY NIGHTS**

BILLY ROSE FRED FISHER

With the parting of the ways,  
You took all my happy days  
And left me lonely nights.  
Morning never comes too soon,  
I can face the afternoon,  
But oh, those lonely nights.  
I feel your arms around me,  
Your kisses linger yet,  
You taught me how to love you,  
Now teach me to forget!  
You broke my heart a million ways,  
When you took my happy days  
And left me lonely nights.

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**Swim!**

**Sun!**



**Lie  
on the  
beach!**

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# HIT PARADER

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## FEATURES—

BAVAAR, Tony .....	20
BELLAFONTE, Harry .....	20
BENNETT, Tony .....	14
CLARY, Robert .....	19
FISHER, Eddie .....	14
JAMES, Joni .....	14
KITT, Eartha .....	14
MADIGAN, Betty .....	6
MARA, Tommy .....	12
PAGE, Patti .....	14
STAFFORD Jo .....	18
Caught In The Act .....	
Disc Jockey Platter Patter .....	22-25
High School Hi Lights .....	26
Letters To The Editor .....	10
Music For The Blind .....	30
Music Staff, The .....	8
Opening Up The Almanac .....	20
Stars' Choice, The .....	16

## SONGS—

A MANSION ON THE HILL .....	13
AH RI RUNG .....	15
ALONE WITH MY HEART .....	17
AYE AYE AYE AYE .....	19

BELLS OF NOTRE DAME, THE .....	15
BLAME IT ON MY YOUTH .....	29

CHANGE OF HEART .....	29
CRAZY 'BOUT YA, BABY .....	8

FROU FROU .....	13
-----------------	----

GILLY GILLY OSSENFEFFER KATZENELLEN BOGEN BY THE SEA .....	7
GIVE ME YOUR WORD .....	9
GO IN AND OUT THE WINDOW .....	21
GOODNIGHT, SWEETHEART, GOODNIGHT .....	16
GREEN YEARS .....	3

HAPPY DAYS AND LONELY NIGHTS .....	3
HAPPY WANDERER, THE .....	8
HEART OF A FOOL, THE .....	13
HERNANDO'S HIDEAWAY .....	5
HIT AND RUN AFFAIR .....	5

I CAN'T STAY MAD AT YOU .....	13
I ENVY .....	3
I GUESS IT HAD TO BE THAT WAY .....	21
I HEAR IT EVERYWHERE .....	18
IF I LOVED YOU .....	8
IF YOU LOVE ME (Really Love Me) .....	16
I'LL CRY TOMORROW .....	5
IN A GARDEN OF ROSES .....	3

ISLE OF CAPRI .....	13
---------------------	----

JILTED .....	19
JOEY .....	5

LEAVE IT TO YOUR HEART .....	3
LET'S DO IT (Let's Fall in Love) .....	15
LET'S WALK AND TALK .....	21
LIE TO ME .....	11
LIEBCHEN .....	15
LONELY DAYS (And Nights More Lonely) .....	3
LOVE HIM SO MUCH (I Could Scream) .....	30
LULU'S BACK IN TOWN .....	13

MAN UPSTAIRS, THE .....	8
MY FRIEND .....	3
MY HEAVEN AND EARTH .....	29
MY PRETTY PARAKEET .....	27

NOBODY MET THE TRAIN .....	26
----------------------------	----

PAKISTAN .....	27
PARADE .....	18
PLEASE DON'T SEND ME DOWN A BABY BROTHER .....	21
POINT OF ORDER .....	32

RAIN (Falling From The Skies) .....	15
-------------------------------------	----

SKINNIE MINNIE .....	7
SO LET THERE BE LOVE .....	9
SOMEBODY ELSE'S LOVE SONG .....	3
SOMEDAY .....	3
SOMEONE ELSE'S ROSES .....	18
STAY A LITTLE LONGER .....	29
STEAM HEAT .....	9
SWAY (Quien Sera) .....	7

THANK YOU FOR CALLING .....	7
THERE MUST BE A REASON .....	5
THERE NEVER WAS A NIGHT SO BEAUTIFUL .....	3
THERE ONCE WAS A MAN .....	10
THEY CAN'T TAKE THAT AWAY FROM ME .....	29
TOUCH OF GOD'S HAND, THE .....	27
TWILIGHT TIME IN TENNESSEE .....	26

VIENI SU .....	15
----------------	----

WAIT FOR ME, DARLING .....	11
WHEN I NEEDED YOU MOST .....	19
WHEN MAMA CALLS .....	26
WHISTLE AND I'LL DANCE .....	5
WHO'S AFRAID .....	17
WONDERFUL .....	17
YOU SAY YOU'RE SORRY .....	10

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**HERNANDO'S HIDEAWAY**

RICHARD ADLER JERRY ROSS

I know a dark secluded place,  
A place where no one knows your  
face,  
A glass of wine, a fast embrace,  
It's called Hernando's Hideaway! olay!  
All you see are silhouettes,  
And all you hear are castanets,  
And no one cares how late it gets,  
Not at Hernando's Hideaway! olay!  
At the Golden Fingerbowl or any place  
you go,

You will meet your Uncle Max and  
ev'ryone you know.

But if you go to the spot that I am  
thinkin' of,  
You will be free to gaze at me and  
talk of love!

Just knock three times and whisper  
low,

That you and I were sent by Joe,  
Then strike a match and you will  
know.

You're in Hernando's Hideaway; olay!

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**JOEY**HERB WIENER JAMES J. KRIEGSMANN  
SALMIRI-BERNSTEIN

Jimmy kissed me in the springtime,  
Tommy kissed me in the fall;  
But I remember only Joey,  
Joey kissed me not at all.  
Jimmy sang the sweetest love songs,  
Tommy watched me hopefully,  
But I remember only Joey,  
Joey stole my heart from me.  
Ev'ry now and then Joey wandered by  
And I wished that he would stay;  
Then I breathed a sigh  
And I wondered why he never even  
looked my way.

Jimmy always sent me flowers,  
Tommy often did the same;  
But I remember only Joey,  
Joey made me change my name.

Copyright 1952 by Lowell Music Corp.

**THERE MUST BE A REASON**

BENNY DAVIS TED MURRY

There must be a reason for raindrops  
to fall,  
There must be a reason why mountains  
are tall,  
And why are the stars in the sky  
There must be a reason why.  
There must be a reason for rivers to  
flow,  
For beautiful trees and for flowers that  
grow,

And why have the birds wings to fly  
There must be a reason why.

The changes from season to season,  
The dawning that brings a new day,  
These wonders must all have a reason,  
It was intended that way,

There must be a reason for falling in  
love,

It must have been planned up in  
heaven above

And why are we so much in love, you  
and I

There must be a reason why.

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Canada

**HIT AND RUN AFFAIR**

DON ROSELAND RAY CORMIER MEL VAN

I really thought I knew it all  
Concerning sweet romance  
'Cause when it came to pretty girls  
I'd always take a chance  
I felt that I could handle love  
With just a little luck  
Then all at once you hit me  
Like a ten ton diesel truck.

Hit and run hit and run,  
You left me crying there,  
Wasted love, a victim of a hit and run  
affair

Had your fun now you're done,  
My bleeding heart is bare  
Couldn't see that it woul be  
A hit and run affair.

The way that Grant took Richmond  
Was the way you captured me  
You roped me and you tied me  
I was helpless as can be  
You told me pretty stories  
And you said you'd never stray  
You picked me up and knocked me  
down  
And then you ran away.

You taught me quite a lesson  
And I never will forget  
You really had the laugh on me  
But I'll get even yet  
Somebody else will come along  
And do the same to you  
And I will have my sweet revenge  
When you are crying, too.

Copyright 1953 by Duchess Music Corp.

**WHISTLE AND I'LL DANCE**

IRVING GORDON

Just whistle and I'll dance  
Call me and I'll advance  
Beckon and I'll run  
Your wish it will be done  
And should you have the slightest  
inclination  
For the moon or just a littel star  
Darling I'd reach up without  
hesitation

There you are  
There's music in your glance  
Just whistle and I'll dance.

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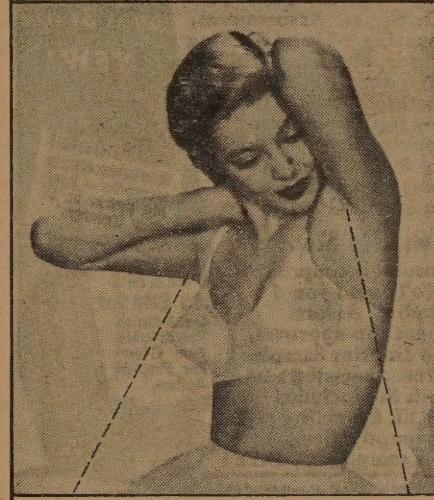
**I'LL CRY TOMORROW**DAVE DREYER LILLIAN ROTH  
GERALD MARKS

I'll cry tomorrow  
But let me laugh today  
Goodbye to sorrow,  
At least for one more day  
There will be time enough  
For me to feel sad  
There's always time enough  
For news that's bad  
I'll keep this hour  
Deep in my heart until  
I have the power to make time stand  
still  
And so from now on you'll hear me  
say  
I'll cry tomorrow but let me laugh  
today.

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## Betty Madigan

"Just call me 'Joey,'" cried Betty Madigan, tossing aside her stylish green coat, which, by the way, was made of burlap.

This nickname was given to Betty almost overnight after her MGM recording of "Joey" was released.

"It all started when I appeared at the Annual Dinner of Juke Box Operators of New Jersey. When I walked in, their greeting was, 'Hi, Joey.'

We were in George Levy's office up on Broadway, when this black-haired Irish beauty flashed her dark eyes at us and explained, "Nobody calls me Betty anymore."

Joey's kid shoes matched her coat, and she was in a natural-colored linen sports dress that buttoned all the way up from the hem to her neck. Her left wrist was covered with three costume bracelets of gold and pearls—plus a wrist watch. The bracelets were matched at her throat by three necklaces. In her ears, which are pierced, were great gold loops. On her right hand she wore a gold ring with rubies.

In her low quiet way of speaking, yet bubbling with animation and excitement, she told us she had just come from an interview with Martin Block on his radio show.

Although "Joey" has been singing for some time, she is only 22. It was her mother who had insisted that she have a career in music. Betty had tried piano, and she knew that was out, so she concentrated on her voice.

Living with her family in Washington, D. C., she graduated from Wood-

row Wilson High School there and went on to Catholic University. Here she studied voice, dancing and dramatics. After appearing in one of the lead parts in the school musical review, "Touch and Go," she started off on a professional career.

Betty sang in Washington at the King Cole Room, Old New Orleans Colony Cocktail Lounge and the 2400 Club, where she starred for almost two years. She has been featured on her own daily TV and radio shows in both Washington and Baltimore.

This spring, Betty, accompanied by her mother, toured the Hilton hotels in the mid-west and sang in various supper clubs. She says her mother can't stay with her all the time, though, for she has to keep house for Betty's father and her younger brother. (Mr. Madigan is in the safe and lock business in Washington.) Joey carries little dog-eared snap-shots of them all in her wallet. Although she must be in New York most of the time, she manages to fly to Washington to be with her family on weekends.

Although her unaffected charm wins friends wherever she goes, Betty is too busy now to give much thought to hobbies. Every minute of the day is taken with rehearsals for this or that television show, or a visit with a disk jockey.

Little did the team of Kriegsmann-Weiner know that the lyrics of "Joey" would ring true. "Joey" made Betty change her name. She is "Joey" now.

## SKINNIE MINNIE (Fish Tail)

VINCENT FIORINO DENNISE NORWOOD  
Skinnie Minnie, skinnie Minnie fish tail,

Catch-a me tonight.  
Skinnie Minnie, skinnie Minnie fish tail,

Squeeze-a me tonight, hey!  
Skinnie Minnie, skinnie Minnie fish tail,

Come an' catch-a me.  
I'll knock, knock, knock upon the rock Until you catch-a me.

Beeg Manuel ees a fisherman,  
He feesh, feesh, feesh, all-a time he can,

He feesh all night an' he feesh all day,

I teenk he's gonna feesh his life away.  
One night so bright in his boat I hide,  
He row the boat on the ocean wide,  
An' then he stop at a great beeg rock,  
He seeng thees song an' ee knock,  
knock, knock, hey!

He knock, knock, knock on the rock like thees,

The mermaid feesh, she come up to sweesh,

She sweesh an' sway for the feesher man,

She like to catch him an' she know she can.

The mermaid feesh, she ees oh, so nize,

She sweesh her tail an' roll her eyes,  
Emanuel feesh night an' day,  
He feesh for skinnie Minnie sweesh an' sway, hey!

Tonight we buy all the feesh we can,  
Tonight we feesh like a feesher man,  
Tonight we row to the great big rock,  
We seeng this song, an' then we knock, knock, knock

Upon the rock until you catch-a me,  
Catch-a me, catch-a me, you catch-a me.

Copyright 1954 by Wemar Music Corp.

## THANK YOU FOR CALLING

CINDY WALKER

(Telephone ring brrr! brrr!)

Who can it be? hello, hello?

Yes, this is me.

Oh, darling, oh, darling, what a surprise!

It's been so long, why, there's tears in my eyes,

When will you be here?

What time will it be?

Oh, you're not coming?

I see, oh, I see,

Well I hope you'll be happy.

Well, thank you, I'll try.

Thank you for calling, goodbye.

Yes, operafor, I'll hang up the phone.  
Yes, yes, I know that my party is gone.  
Oh, but I'll always love him,  
I guess, till I die.

Thank you for calling, goodbye.

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## GILLY GILLY OSSENFEFFER KATZENELLEN BOGEN BY THE SEA

AL HOFFMAN DICK MANNING

There's a tiny house  
(There's a tiny house)  
By a tiny stream  
(By a tiny stream)  
Where a lovely lass  
(Where a lovely lass)  
Had a lovely dream  
(Had a lovely dream)  
And her dream came true  
(And her dream came true)  
Quite unexpectedly  
In Gilly Gilly Ossenfeffer Katzenellen

Bogen by the sea

She was out one day  
(She was out one day)  
Where the tulips grow  
(Where the tulips grow)  
When a handsome lad  
(When a handsome lad)  
Stopped to say "hello"  
(Stopped to say "hello")  
And before she knew  
(And before she knew)  
He kissed her tenderly in

Gilly Gilly Ossenfeffer Katzenellen  
Bogen by the sea

The happy pair were married one Sunday afternoon  
They left the church and ran away  
To spend their honeymoon in a tiny house

(In a tiny house)  
By a tiny stream  
(By a tiny stream)  
Where the lovely lass  
(Where the lovely lass)  
(Had a lovely dream  
(Had a lovely dream)

And the last I heard  
(And the last I heard)  
They still live happily in  
Gilly Gilly Ossenfeffer Katzenellen  
Bogen by the sea

Gilly Gilly Ossenfeffer Katzenellen  
Bogen by the esa.

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## SWAY (Quien Sera)

NORMAN GIMBEL PABLO BELTRAN RUIZ

When marimba rhythms start to play,  
Dance with me, make me sway,  
Like the lazy ocean hugs the shore,  
Hold me close, sway me more.  
Like a flower bending in the breeze,  
Bend with me, sway with ease,  
When we dance you have a way with me,

Stay with me, sway with me.  
Other dancers may be on the floor,  
Dear,

But my eyes will see only you,  
Only you have that magic technique,  
When we sway I grow weak.  
I can hear the sound of violins,  
Long before it begins,  
Make me thrill as only you know how,  
Sway me smooth, sway me now

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500 S. 4th St., Minneapolis 15, Minn.

Please send me your Talent Test, without cost or obligation. (PLEASE PRINT)

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ County \_\_\_\_\_

State \_\_\_\_\_ Occupation \_\_\_\_\_

### ART INSTRUCTION, INC., Studio 7824-1

500 S. 4th St., Minneapolis 15, Minn.

Please send me your Talent Test, without cost or obligation. (PLEASE PRINT)

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ County \_\_\_\_\_

State \_\_\_\_\_ Occupation \_\_\_\_\_

# THE MUSIC STAFF

Hi There Gang:

Hope your sunburns and poison ivy aren't getting the best of you as we roll into the summer months, but if you are troubled we have a sure cure for anything that ails you. It's the September issue of HIT PARADER, and the big news is a wonderful contest that will bring some lucky gal to New York for a glorious date with dream guy Tommy Mara of MGM Records. You can read all about it in his life story. It's a real cute idea, and we hope you can guess all the song titles. Good luck, and we will let you know the winner just as soon as we can.

We cornered a pert young lady named Betty Madigan and asked her about her special boyfriend, "Joey." You can read her answer in the story called "Just Call Me Joey." Did you ever wonder what songs and artists the top stars listen to and enjoy in their off time? Well, we did; so we asked Bill Silbert of WMGM, New York, to compile a list of all the top stars and their favorite songs. Bill has rounded up all the big names and starts off his monthly column with Eddie Fisher's favorites.

Also featured in this issue is Miss Jo Stafford. Jo has a wonderful TV show on the CBS network, and her tunes are well up on the Hit Parade. Many more top features and songs are included in this issue, and before we close we want to present to you a letter we received from Johnnie Ray. We hope that you will drop him a few lines—and watch out for the picture he is making! It promises to be a big one. Here now is Johnnie's letter:

from the desk of  
JOHNNIE RAY

Dear Fans

Just a note to let you know that I started my part in the 20th Century Fox picture "There's No Business Like Show Business." I think it's going to be a wonderful movie because so many fine stars are in it.

I guess you can tell I will be pretty busy for awhile so my column for HIT PARADER will be absent this issue. I would love to hear from all of you so drop me a line. The address is

Johnnie Ray  
20th Century Fox  
Hollywood, Calif.

Thanks and see you next issue.

We'll close now. Remember to get your contest entries in early. Till next time, bye now.

## THE HAPPY WANDERER

(Val-de Ri-val-de Ra)

ANTONIA RIDGE FRIEDR. W MOLLER

I love to go a-wandering,  
Along the mountain track,  
And as I go, I love to sing,  
My knapsack on my back.

Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
Vai-de ra (tra la la la la)  
Val-de ha ha ha ha ha ha  
Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
My knapsack on my back.

I love to wander by the stream  
That dances in the sun,  
So joyously it calls to me,  
"Come! join my happy song!"

Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ha ha ha ha ha ha  
Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
"Come! join my happy song!"

I wave my hat to all I meet,  
And they wave back to me,  
And blackbirds call so loud and  
sweet  
From ev'ry greenwood tree.

Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ha ha ha ha ha ha  
Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
From ev'ry greenwood tree.

High overhead, the skylarks wing,  
They never rest at home,  
But just like me, they love to sing,  
As o'er the world we roam.

Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ha ha ha ha ha ha  
Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
As o'er the world we roam.

Oh, may I go a-wandering  
Until the day I die!  
Oh, may I always laugh and sing,  
Beneath God's clear blue sky!

Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ra (tra la la la la)  
Val-de ha ha ha ha ha ha  
Val-de ri (tra la la la la)  
Val-de ra (tra la la la la)  
Beneath God's clear blue sky!

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## CRAZY 'BOUT YA, BABY

PAT BARRETT RUDI MAUGERI

Crazy 'bout ya, baby,  
Want ya all to myself,  
Crazy 'bout ya, baby,  
No one else on the shelf,  
Give me all your loving,  
All that you can afford,  
Let me keep you always ever to be  
adored.

Crazy 'bout ya, baby,  
Crazy 'bout ya, baby,  
Crazy 'bout ya, baby,  
Want you all to myself.

The time has come, my honey,  
Will you please be my wife,  
I will take good care of you  
The rest of your life,  
Gonna spend a lot of money,  
House built for two,  
A cottage in the country for just me  
and you.

After we are married, we will raise a  
family,  
All the plans we had before will fit  
right to a tee,  
Will be livin' humble in our own little  
way,  
If we're to be so fortunate, pray this  
be the day.  
Copyright 1954 by Sunbeam Music Corp.

## THE MAN UPSTAIRS

STANLEY MORGAN MANNERS

Have you talked to the Man Upstairs?  
'Cause he wants to hear from you.  
Have you talked to the Man Upstairs?  
He will always see you through.

And when troubles ever trouble you  
Now don't you run and hide  
'Cause if you ever need a friend.  
He'll be right there by your side.

So turn your eyes to Heaven  
And just say a simple prayer.  
Through the clouds of lace  
You'll see his face  
No matter when or where.

Have you talked to the Man Upstairs?  
'Cause he wants to hear from you.  
Have you talked to the Man Upstairs?  
He will always see you through.  
Copyright 1954 by Vesta Music Corp.

## IF I LOVED YOU

OSCAR HAMMERSTEIN 2nd RICHARD RODGERS

If I loved you,  
Time and again I would try to say  
All I'd want you to know.  
If I loved you,  
Words wouldn't come in an easy way,  
'Round in circles I'd go.  
Longin' to tell you, but afraid and  
shy,

I'd let my golden chances pass me by!  
Soon you'll leave me,  
Off you would go in the mist of day,  
Never, never to know  
How I loved you, if I loved you.  
Copyright 1945 by Williamson Music, Inc. Sole  
selling agent T. B. Harms Co.

**STEAM HEAT**

RICHARD ADLER JERRY ROSS

I got (clang) (clang) s-s-s-steam heat.  
 I got (clang) (clang) s-s-s-steam heat,  
 But I need your love to keep away the  
 cold.

I got (clang) (clang) s-s-s-steam heat.  
 I got (clang) (clang) s-s-s-steam heat.  
 I got (clang) (clang) s-s-s-steam heat.  
 But I can't get warm without your  
 hand to hold.

The radiator hissin', still I need your  
 kissin'

To keep me from freezin' each night!  
 I got a hot water bottle  
 But nothing I got'll take the place of  
 you, holding me tight.

I got (clang) (clang) s-s-s-steam heat.  
 I got (clang) (clang) s-s-s-steam heat.  
 I got (clang) (clang) s-s-s-steam heat.  
 But I need your love to keep away the  
 cold.

They told me to shovel more coal in  
 the boiler,  
 They told me to shovel more coal in  
 the boiler,

They told me to shovel more coal in  
 the boiler,  
 But that don't do no good.

They told me to pour some more oil in  
 the burner,  
 They told me to pour some more oil in  
 the burner,

They told me to pour some more oil in  
 the burner,  
 But that don't do no good.

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**SO LET THERE BE LOVE**

BILL COOK

God gave me this moment,  
 The moon shines above,  
 He gave me a heart,  
 So let there be love.  
 Two arms to enfold you,  
 Two eyes for to see,  
 God gave me to you,  
 He gave you to me.  
 Why waste precious moments,  
 Why shed precious tears?  
 Why lose precious hours,  
 Why waste precious years?  
 God gave me this moment,  
 The moon shines above,  
 God gave me a heart,  
 So let there be love.

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**GIVE ME YOUR WORD**

IRVING TAYLOR GEORGE WYLE

Give me your word your love will  
 never die

Give me your word you feel the same  
 as I

My heart will beat a lifetime, just for  
 you

That's all it wants to do

If yours is just as true,

Why don't you give me your lips?

And let your lips remain

Give me your word I'm not in love in  
 vain

Give me one hope to guide me

One vow you'll be beside me

Always give me your word.

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 (If you live East of Rockies,  
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 \$200—Buys  
 China Set  
 "Bought beau-  
 tiful 100 piece  
 China set. Now I  
 can set a beauti-  
 ful table and say  
 that your cards paid for it."

—Mrs. E. Dietze, Mo.  
 (Palo Alto, Calif.) (Newton, Mass.)

(Please Print)

**Letters TO THE Editor**



Jean McLaughlin



Eileen Heisler

Dear Editor:

I am a regular reader of your HIT PARADER and enjoy the articles very much.

Remember the write-up you had on Tony Bennett in your May issue? Well, I am president of one of the many fan clubs of the Four Aces, and I am writing on behalf of my members to ask you if you would please do a write-up like that on the Aces. We'd appreciate it very much.

I have just started a fan club for the Four Aces and I am very anxious to receive new members. If anyone wishes to join, please write to me.

Jean McLaughlin  
468 Broadway  
Newburgh N. Y.

Dear Editor:

I've been reading the HIT PARADER regularly and I think it's above all other song magazines. I surely enjoy the many songs and features which it contains.

I read the feature of Teresa Brewer in the July issue and thought it was tops. I especially like to listen to Teresa sing those rhythmical songs. I sincerely feel that she should keep on recording this type of tune.

As for the other stars in HIT PARADER, I liked the features on them, too. Hope that Doris Day's new picture in CinemaScope, "Lucky Me," will appear in our hometown because it is quite sensational.

Thanks a million for the opportunity to write to you.

I hope that you will have more big features of Teresa Brewer and the rest of the singing stars.

Yours truly,  
Eileen Heisler  
Box 3, R. 2  
Esmond, N. Dak.



Sharron Seibert

Janie Gittins

Dear Editors:

This is Sharron Seibert. I just got the new HIT PARADER song book and I enjoyed it very much. I thought

I would drop you a line to say I think HIT PARADER is the best song book of all—and always will say it. Everybody at our house likes HIT PARADER the best.

By the way, I'm a twin and a freshman at English High School

Best wishes,  
Sharron Seibert  
Eckerty, Indiana

Dear Norm and Ed:

I was gassed no end by your June issue. In other words, I liked it. In your "On The Upbeat" column you mentioned Tommy Leonetti! I have a fan club for him and I sure hope he is going to hit the top. If anyone wants to join, he or she can write me.

Thanks for a great mag!

Yours,  
Janie Gittins  
5065 N. Palisades Rd.  
Milwaukee, Wisc.



Joanne Flaherty      Marie Cappola

Dear Editor:

I read HIT PARADER every month and I enjoy it immensely. I think the "Letters To The Editor" is a great idea.

I am president of one of the many Johnnie Ray Fan Clubs of the world. It is Chapter 49, and we are known as the "Weep-Ettes." I think Johnnie is simply divine. He is the best singer on earth and has the sweetest personality. He's a great guy and we love him. When you watch Johnnie entertain, you just have to applaud. He's so lovable, and he seems to reach right out and wrap himself around your heart.

Thank you very much for a real great mag. Lots of luck in the future.  
Ray-spectfully,  
Joanne Flaherty  
"Queen of Wails of the Royal Weepers"  
4835 Ogle St.  
Philadelphia 27, Pa.

Hi:

My name is Marie Cappola, and I head a club for the newest addition to the juke-boxes—Charlie Applewhite.

I am very happy that I have started a fan club for Charlie, because ever since I formed it (February 12, 1954), he has gone far. I am hoping that HIT PARADER will do a splendid write-up on this great new star, who has gone farther in a few months than any other singer I know.

Sincerely,  
Marie Cappola (age 16)  
144-09 155 St.  
Jamaica 34, N. Y.

### THERE ONCE WAS A MAN

RICHARD ADLER JERRY ROSS

There once was a man who loved a woman.

She was the one he slew a dragon for!  
They say that nobody ever loved as much as he-ee, but me-ee.

I love you more!  
And there once was a man who loved a woman.

She was the one he gave his kingdom for.

They say that nobody ever loved as much as he-ee, but me-ee

I love you more!  
My love is a giant, fierce and defiant,  
But how can I prove it to you?  
Ain't got no kingdom, no dragon, to back up my braggin'

How can I show what I would do?  
I only know there once was a man who loved a woman

She was the one he ate that apple for.  
They say that nobody ever loved as much as he-ee, but me-ee.

I love you more!

There once was a woman who loved a man.

He was the one that she took poison for!

They say that nobody ever loved as much as she-ee, but me-ee.

I love you more!

And there once was a woman who loved a man.

He was the one she swam the channel for.

They say that nobody ever loved as much as she-ee, but me-ee.

I love you more!

My love's meteoric, it's merely historic,  
A whirlwind, a cyclone on wheels!  
It rocks 'muh' whole solar plexus,  
It's bigger 'n Texas.

I just can't tell you how it feels!

I only know there once was a woman  
Who loved a man.

Loved him enough to cause the Trojan war.

They say that nobody ever loved as much as she-ee, but me-ee.

I love you more!

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### YOU SAY YOU'RE SORRY

MONICA STUART ULPPIO MINUCCI

You say you're sorry, you're sorry,  
You're sorry, that you said goodbye  
You can't forget me, forget me,  
Forget me, even tho you try  
And now you're always on the phone  
Telling me you're all alone  
And you never knew you'd miss me like you do

You say you're lonely, you're lonely  
You're lonely, and you need me so  
You say you're sorry, you're sorry,  
You're sorry, that you made me go  
But I've got news for you, our romance is thru,

'Cause I've found somebody new  
And now I'm sorry, I'm sorry, I'm sorry, for you.

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**WAIT FOR ME, DARLING**

BILL BÄR ALBERT HAGNE

Wait for me, darling, wait for me,  
dear.

Wait for the moment when I hold you  
near,

Try to be patient, have peace of mind,  
Look to the future and surely we'll  
find

Happiness, happiness, we'll be joyful,  
Heavenly sunshine will bless you and  
me.

Never forsake me, always be true.  
Wait for me, darling, and I'll wait for  
you.

Life may be lonely, fate is unkind.  
Wait for me darling, together we'll  
find happiness, happiness,  
We'll be joyful, heavenly sunshine will  
bless you and me.

Wait for me, darling, smile through  
your tears,  
Faith in tomorrow will bring joy and  
cheer.

Days will be sunny, our love will  
shine,

Wait till I hold you,  
And truly we'll find happiness,  
happiness,

We'll be joyful, heavenly sunshine will  
bless you and me.

Wait for me, darling, while I'm away.  
Dream of the kisses on our wedding  
day.

Time passes quickly, soon you'll be  
mine.

Wait for me, darling,  
Forever we'll find happiness, happiness  
We'll be joyful, heavenly sunshine  
will bless you and me.

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**LIE TO ME**

JOAN JAVITS PHIL SPRINGER

They say the truth hurts and they're  
not wrong  
So darling sing to me a lying song:

Tell me I'm the only one that you  
adore  
Say I've got the kind of arms you've  
waited for  
Say my kind of lips have driven men  
to war  
Lit to me, tell me my embrace'd set the  
world on fire!

Whisper pretty poetry that I inspire  
Say my love is ev'rything that you  
desire  
Lie to me!

I wanna squeeze ya, please ya, tease ya  
And say "come on let's go"  
I wanna thrill ya, chill ya, kill ya  
Oh yes, but no cooperation till ya

Say that no one ever kissed the way  
I do  
Say it, say it even if it isn't true  
If you can't love me the way that I  
love you  
Lie to me.

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1300 West Jackson Blvd., Chicago 7, Illinois

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# WIN A DATE WITH TOMMY MARA



**Tommy started his singing career at a very early age in New Haven, Conn.**

How many song titles can you find in this story? List the titles and write fifty words on "Why I'd Like To Have A Date With Tommy Mara." Then send to Charlton Publications, Derby, Conn. The entry with the most correct song titles and best essay will be the guest of Tommy Mara in New York and go out on a date with him. The next 10 winners will receive Tommy's latest release. In case of a tie, duplicate prizes will be awarded. Contest closes August 31, 1954, and no entry can be returned.

The whole town's talking about the Mara boy—Tommy, that is, the handsome young lad from New Haven, Conn., who has the world on a string, is young at heart, young in years, and is wanted for personal appearances throughout the country. Only 19 years old, Tommy is thrilled at his growing success. He says, "It's like a winter wonderland; with my eyes wide open I'm dreaming."

Tommy was a bashful youngster, so he didn't get around to making his first public appearance until he was 11 years old. He sang at a benefit show

for New Haven firemen. At that time Betty Hutton was his secret love, so he did "Doctor, Lawyer, Indian Chief" and "Laughing On The Outside." He did so well at the benefit that he received hundreds of bids to entertain at other shows. By the time he was 13, Tommy had performed at well over 200 charity programs.

At 14 Tommy Mara was voted "Connecticut King of the Baritones" in a statewide contest against hundreds of talented young men. He is the youngest singer ever to have won the highly competitive contest. Soon afterwards, he auditioned for a radio program on WELI in New Haven. It was "Youth On Parade," and Tommy was slated for one appearance.

"I was lucky," Tommy told us. "It began to look like life is just a bowl of cherries, but there are lots of heartaches and blues in the night, because there's no such thing as a short cut in show business."

One of the most popular remarks of his fans is, "You must have been a beautiful baby," and up to date he has been obliged to send them more than 2,000 pictures of himself when he was a baby.

In the spring of 1953, Lou Capone became his personal manager. Tommy made a record for Jubilee, called "I'll Try," backed with "Bella Mia." The disc caught the attention of Harry Meyerson a. & r. head of MGM Records, and Tommy was signed to a long-term contract with that company. His first MGM waxing, released in February, was "Without A Word Of Warning," backed with "More Than Ever." His second MGM offering (in May) was "I Cried For You" and "Love Is An Illusion."

Fully understanding the problems and steps necessary in the building of a star, manager Capone, whose astute direction, combined with publicist Sidney Ascher's public relations campaign made Vic Damone a star, signed Ascher to publicize Tommy Mara. He also secured the services of Paul Brown, the nation's outstanding record promotion man to promote Tommy's records.



**This will be your date if you are the winner in the Tommy Mara Contest**

Night and day, rain or shine, in stormy weather and fair, Tommy Mara traveled the country visiting disc jockeys and meeting with his fans. He went to Pittsburgh, Rhode Island, Chicago, New Orleans, California and many other places. Then he returned to New York in time for the Easter Parade.

There are many good things coming along for Tommy, and he's sitting on top of the world. He knows there are disappointments and setbacks ahead, but he's the talk of the town and he's not pretending when he says he's grateful to his fans and to everyone who is helping him.

Tommy is most thankful to his father, James Santamauro, who incidentally is his ideal. Mr. Santamauro has great faith in his son's talent and ability to make good. He is helping him in every way possible, and is sparing nothing to help his son achieve his dream of becoming a singing star. Tommy is justifying his dad's faith by working hard and, in turn, doing everything possible to make his mother and father both proud of him.



**Tommy takes time out from his singing duties to help pick a winner in the Connecticut "Miss America" finals. Tommy has a winner in his latest MGM recording of "Rough Ridin'" and "I Need Someone." He will be waiting for one of you to be his guest**

**LULU'S BACK IN TOWN**

AL LUBIN HARRY WARREN

Where's that careless chambermaid?  
Where'd she put my razor blade?  
She mislaid it, I'm afraid,  
It's gotta be foun'.  
Ask here when she cleaned my room  
What she did with my perfume  
I just can't lose it  
I've gotta use it  
'Cause Lulu's back in town.

Gotta get my old tuxedo pressed,  
Gotta sew a button on my vest,  
'Cause tonight I've gotta look my best,  
Lulu's back in town  
Gotta get a half-a-buck somewhere,  
Gotta shine my shoes and slick my hair,  
Gotta get myself a boutonniere,  
Lulu's back in town  
You can tell all my pets,  
All my Harlem coquettes,  
Mister Otis regrets that he won't be aroun'

You can tell the mailman not to call  
I ain't comin' home until the fall  
And I might not get back home at all,  
Lulu's back in town.

Copyright 1935 by M. Witmark &amp; Sons

**FROU FROU**

CARL SIGMAR HENRI CHATAU

Frou frou frou frou  
The night is filled with dangers,  
Be true frou frou while I'm away from you.  
Frou frou frou frou  
Don't talk to any strangers,  
Don't smile don't sigh  
Till I come by frou frou.

They'll throw invitations your way,  
They'll want you to dine and to dance some,  
They'll ask for your hand ev'ry day  
And some will be wealthy and handsome  
But no one could love you as I  
And no one's devotion is stronger  
Oh wait for me, wait a bit longer  
Until I can come home to you.

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**I CAN'T STAY MAD AT YOU**

ELTHEA PALE JOHN BROOKS

Though things are often hectic  
And I have to count to ten  
No matter what you do to me  
I bounce right back again

Oh, I can't stay mad at you  
I try, but then a smile breaks through.  
And even though it's your turn to apologize,  
My heart's made up before I hear your alibis  
And I can't stay mad at you  
The trouble is you know it too.  
I've got so many kisses that I want returned,  
My pride is out the window, far as your concerned,  
And so many times we'll start anew  
'Cause I can't stay mad at you.

Copyright 1954 by Redd Evans Music Co.

**ISLE OF CAPRI**

JIMMY KENNEDY WILL GROSZ

'Twas on the Isle of Capri that I found her  
Beneath the shade of an old walnut tree.  
Oh, I can still see the flow'rs blooming 'round her  
Where we met on the Isle of Capri.  
She was as sweet as a rose at the dawning.  
But somehow fate hadn't meant her for me.  
And tho' I sailed with the tide in the morning,  
Still my heart's on the Isle of Capri.  
Summer time was nearly over,  
Blue Italian sky above,  
I said, "lady I'm a rover,  
Can you spare a sweet word of love?"  
She whispered softly, "it's best not to linger"  
And then as I kissed her hand I could see  
She wore a plain golden ring on her finger;  
'Twas goodbye on the Isle of Capri.

Copyright 1934 The Peter Maurice Music Co., Ltd.  
Published by T. B. Harms, Sole selling agent.**THE HEART OF A FOOL**

HAL DAVID FRANK WELDON

If you look in the heart  
In the heart of a fool  
You will see bitter tears  
Bitter tears of a fool  
Little dreams that were lost  
When love set them free  
Are part of the heart of a fool such as me.

I was mad to believe all the lies that I heard  
And to leave without saying a word.

Even fools live and learn  
And I learned I was wrong  
In your arms, in your arms I belong.  
So be kind, please be kind, darling  
Don't be cruel here's my heart  
Take this heart of a fool.  
Copyright 1954 by Joy Music, Inc.

**A MANSION ON THE HILL**

HANK WILLIAMS FRED ROSE

Tonight down here in the valley  
I'm lonesome and oh how I feel  
As I sit here alone in my cabin.  
I can see your mansion on the hill  
Do you recall when we parted  
The story to me you revealed  
You said you could live without love dear

In your loveless mansion on the hill.

I've waited all through the years love  
To give you a heart true and real  
'Cause I know you're living in sorrow  
In your loveless mansion on the hill  
The light shines bright from your window

The trees stand so silent and still  
I know you're alone with your pride dear

In your loveless mansion on the hill.  
Copyright 1948 by Milene Music**Win Friends, Popularity with Little Tricks of Everyday Talk**

A publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity. The details of this method are described in a fascinating booklet, "Adventures in Conversation," sent free on request.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint more readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet which will be mailed free to anyone who requests it. The address is: Department 16 Conversation Studies, 835 Diversey Parkway, Chicago 14, Ill. A postcard will do.



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# CAUGHT *in the ACT*



That "Singing Rage," Miss Patti Page, is caught as she offers some grapes to Danny O'Day. It looks like Jimmy Nelson will be left out if Danny has his way



Sandy Singer, of KCRI, Cedar Rapids, Iowa, plays host to lovely Fran Allison



Jerry Marshall, WNEW, gives Tony Bennett most popular male vocalist award



Joni James won the award from Jerry as most popular gal singer on his show



Miss Eartha Kitt goes to Philadelphia for a visit with Jerry Gaines, WHAT



Everybody gets into the act when Ray Anthony gets into town. That's Jeff Chandler on the licorice stick, when Ray and the boys played in Hollywood



Martin Block and Eddie Fisher get together on Martin's ABC Network show

## RAIN

## (Falling From The Skies)

ROBERT MELLIN G. FINLAY

Rain, falling from the skies,  
Like lonely tears, thru misty eyes.  
Rain, streaming down my face  
Brings memories my heart cannot erase.  
Here alone in all my sorrow,  
Waiting for the clouds to hurry by.  
Praying that a new tomorrow  
Will put the sun back in the sky.  
Please, rain, wash away my tears,  
So when the sun appears,  
I'll see my love again.

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VIENI SU  
(Sky High)

ALBERT GAMSE M. ALBIN C. GRANOZIO

As I meet you in the starlight,  
Ev'ry star in yonder blue  
Starts me dreaming, fondly scheming  
How to give them all to you.  
So let's plan a trip to heaven.  
We can find a plane for two.  
I'll invite you on a lovers' flight  
To a sky high rendezvous.

Let us fly you and I sky high,  
Far away where the stars drift by.  
Gliding lightly as a feather,  
In a plane we'll sail together.  
And we'll fly thru the blue,  
Like my love for you sky high.

Tutto il giorno in eroplano  
Vado in giro sue giu.  
Col motore sempre in manno  
Non mi va la-sciar-lo piu.  
Tante belle signorine,  
Porto sempre in sieme a me  
Nene sola non ci viene hapaura ma  
perche?

Viene su viene su nene,  
Anche tu anche tu conme.  
Ti faro veder le stelle  
Davicin come son belle.  
Vieni vien, vieni vien,  
Il venir ti fara ben.  
Copyright 1940 by Edward B. Marks Music Corp.

## THE BELLS OF NOTRE DAME

BOB ROBERTS

I heard the music of the winds;  
I've loved the songs of violins,  
But none have put my heart aflame  
Until I heard the bells of Notre Dame.  
I love the lonely sound of rain  
That brings the meadow lark's refrain.  
Of all the symphonies of wordly fame  
I love the bells of Notre Dame.  
The great cathedral doors were open wide  
And they beckoned me to come inside.  
I heard the organ and the choir sing,  
Then like thunder the bells began to ring!

Of all the things that I recall,  
I love those bells the best of all.  
I felt the earth was part of heaven  
When I heard the bells of Notre Dame.

Copyright 1954 by Glenwood Music Corp.

## LET'S DO IT

## (Let's Fall In Love)

COLE PORTER

Birds do it, bees do it,  
Even educated fleas do it,  
Let's do it, let's fall in love.  
In Spain, the best upper sets do it,  
Lithuanians and Letts do it,  
Let's do it, let's fall in love.  
The Dutch in old Amsterdam do it,  
Not to mention the Finns  
Folks in Siam do it,  
Think of Siamese twins.  
Some Argentines, without means do it,  
People say, in Boston, even beans  
do it,  
Let's do it, let's fall in love.

Sponges, they say, do it,  
Oysters, down in oyster bay, do it,  
Let's do it, let's fall in love.  
Cold Cape Cod clams, 'gainst their  
wish, do it,  
Even lazy jelly fish do it,  
Let's do it, let's fall in love.  
Electric eels, I might add, do it,  
Though it shocks 'em I know.  
Why ask if shad do it,  
Waiter, bring me shadroe.  
In shallow shoals, English soles do it,  
Goldfish, in the privacy of bowls,  
do it,  
Let's do it, let's fall in love.

Copyright 1928 and 1954 by Harms, Inc.

## AH RI RUNG

LEE KAUDERER

Ah ri rung, ah ri rung, ah ra ri you;  
She whispered so softly, she whispered  
so low.

Ah ri rung, ah ri rung, ah ra ri you;  
He hushed her with a kiss  
And he shook his head "no!"  
The boy from the west, the girl from  
the east,

They vowed they would love  
Till the stars ceased to glow;  
But the sad lotus cried,  
As he started to leave;  
Ah ri, rung, ah ri rung, ah ra ri you.  
Ah ri rung, ah ri rung, ah ra ri you;  
She murmured through tears  
As she kissed him goodbye.  
Ah ri rung, ah ri rung, ah ra ri you;  
I'll wait for your return, love.  
I'll wait till I die.

Copyright 1954 by Sunbeam Music Corp.

## LIEBCHEM

SID WAYNE JOE SHERMAN

Liebchen, my darling liebchen,  
My nights were lonely while you were  
gone.

Let my lips tell your heart,  
How my arms were yearning  
To feel your love was really mine  
again.

Liebchen, how I adore you,  
No one before you could make me  
thrill.

Ev'ry dream I have known, lives again,  
You've come home;  
Take my hear, take my love, liebchen,  
mine.

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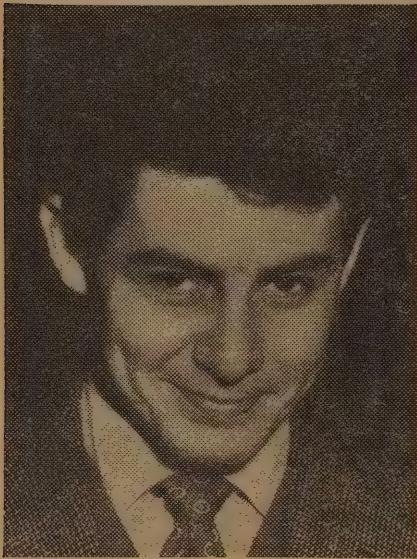
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# THE STARS' CHOICE



EDDIE FISHER

Since October, 1953, when I started broadcasting three hours daily over Station WMGM, New York City, we have been featuring a recording artist in-person interview six days a week. The format of the early portion of our show is to play the guest's choice of his favorite male, favorite female, and favorite instrumental recording, plus both sides of our interviewee's newest release.

We have been broadcasting continuously for Station WMGM for over a year and a half, but this new format has brought more response from our listeners than anything we have done heretofore. So, it is with a great deal of pleasure that we now start this monthly column to give you, our readers, the inside of the comments by the recording stars who visited with us during these many months. Incidentally, we have had a guest every day, six-days-a-week, except for Thanksgiving and New Year's Day, and in number well over 200 famous personalities.

Today, we shall tell you about our interview with Eddie Fisher, and his choices. Eddie with his effervescent smile and casual manner is "Everybody's Friend—E. F.", and we proceeded with the program amid the hubbub of the crowd. Eddie's choice was quite definite in the female category, as he picked Dinah Shore singing "Blues In The Night."

But the choice for the favorite male recording posed a problem. Eddie said, "I think Tony Martin is just great and Frank Sinatra is in a class all by himself (I buy all of Frank's recordings). But if I have to state a definite choice for the program, let's hear Perry Como singing "Goodbye Sue."

This, of course, is the first big hit which Perry had for Victor, and Eddie

said of all Perry's recordings he particularly loved this one.

As for the choice of Eddie's favorite instrumental, he also was very definite and did not elaborate at all. He mentioned only the one recording of Hugo Winterhalter playing "Blue Violins."

Eddie told our audience quite a bit about the fine work which Hugo has done with him and placed great stress on the fact that without Hugo he would not have had the success with his present or past recording dates.

Then it was our turn to talk about Eddie's current recording. At the time of our interview the big new one was "Oh My Papa." "A Girl, A Girl" and "Anema E Core" were just going to be released. Well, if we only knew at the time of our interview, we could have predicted that "Oh My Papa" was going to be the biggest Fisher-Victor hit yet . . . but we just played it cool and said, "This looks another in the long string of successful hit songs for you, Eddie," and let it go at that. Little did we know that it would sell close to 2-million records and is still selling.

Of course, as we go to press, I have just finished playing for the first time on the air anywhere Eddie's newest release, "Green Years," and we predict here and now that this will also be another big hit and that it will get Eddie Fisher more friends and will become one of the biggest hits in the Fisher saga. Oh yes, we mustn't forget the flip side, which is as we say everyday when we play it on the air, "Here is 'E.F., Everybody's Friend' singing 'My Friend.'"

In the issues to come we will tell you about Joni James, Tony Bennett, Dorothy Collins, Mitch Miller, Vic Damone and 200 other favorite recording stars' favorite records.



BILL SILBERT, WMGM

## IF YOU LOVE ME

(Really Love Me)

GEOFFREY PARSONS MARGUERITE MONNOT  
If the sun should tumble from the sky  
If the sea should suddenly run dry  
If you love me, really love me,  
Let it happen, I won't care.

If it seems that ev'rything is lost  
I should smile and never count the cost

If you love me, really love me  
Let it happen, darling, I won't care.

Shall I catch a shooting star?  
Shall I bring it where you are?  
If you want me to, I will  
You can set me any task  
I'll do anything you ask  
If you'll only love me still.

When at last our life on earth is through

I shall share eternity with you  
If you love me, really love me  
Then whatever happens, I won't care.  
Copyright 1949, 1953 by France-Music Corp.  
Sole selling agent Duchess Music Corp.

## GOODNIGHT, SWEETHEART GOODNIGHT

(Well It's Time To Go)

CALVIN CARTER JAMES HUDSON  
Goodnight, sweetheart, well, it's time to go,

Goodnight, sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight, sweetheart, goodnight.

Goodnight sweetheart, well, it's time to go,

Goodnight, sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight, sweetheart, goodnight.

Well, it's three o'clock in the morning,  
Baby, I just can't treat you right,  
Well, I hate to leave you, baby,  
Don't mean maybe, because I love you so . . .

Goodnight sweetheart, well, it's time to go,

Goodnight, sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight, sweetheart, goodnight.

Now, my mother and my father,  
Might hear if I stay here too long,  
One kiss and we'll part,  
And you'll be going, you know I hate to see you go.

Goodnight, sweetheart, well, it's time to go,

Goodnight sweetheart, well, it's time to go,

I hate to leave you, but I really must say,

Goodnight sweetheart, goodnight.

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**WONDERFUL**

MANN CURTIS HANS FLOWER  
Wonderful, oh, my darling, that's  
what you are,  
Wonderful, as the lovely things you  
do are.  
Wonderful, is my life because we two  
are so in love  
With a love so wonderful.

I never knew how a dream could come  
true,  
Until you came in view;  
You are the sun and the moon rolled  
in one,  
My lucky star is you.

You touch my hand and the words I  
command  
Suddenly lose their way,  
You kiss my cheek and my heart grows  
so weak,  
I have just strength to say:

Young I will stay though the years  
roll away,  
I need no magic charms;  
I learned the truth of the fountain of  
youth,  
It's here within your arms.

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Distributing Agent, Pickwick Music Corp.

**WHO'S AFRAID****(Not I, Not I, Not I)**

JACK LAWRENCE DORIS TAUBER

Who's afraid to fall in love?

Not I, not I, not I  
But look at you, you're so afraid to  
try;  
Who's afraid to take a chance?  
Not I, not I, not I  
But when love says hello, you say  
goodbye.  
You were meant for my arms,  
Ever since the time your path and  
mine first crossed;  
Come into my arms, don't hesitate,  
"He who hesitates is lost";  
Hear my call and fall in love  
And all your fears will fade,  
As long as love is strong then who's  
afraid?

Copyright 1954 by Advanced Music Corp.

**ALONE WITH MY HEART**

BEASLEY SMITH RANDY WOOD

Alone with my heart  
Each hour seems a lifetime,  
I dread to see the night time come  
when I'm alone,  
Alone with my heart  
Where are those lips that thrilled me?  
With burning passion filled me  
And were mine, mine alone.  
Not so long ago, we were all aglow  
with love,  
Love so divine,  
Someone came along ev'ry thing went  
wrong,  
How could you treat me so unkind?  
And now I'm alone,  
Your photograph before me,  
Must I forever more be all alone with  
my heart.

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instructions.



## Jo Stafford

"My Darling, My Darling," "If You've Got The Money, I've Got The Time," "Jambalaya," "Make Love To Me"—whoa, now—these are just a few, a very few, of the song titles our "Cinderella" has made music to our ears.

Our "Cinderella," who considers herself the "richest girl in the world," is Miss Jo Stafford, star of Columbia Records and CBS-TV.

Actually, Jo never was a "Cinderella" in any sense of the word—except when she whooped it up with the Hillbilly arrangement of "Temptation" a few years ago. Here she was known as Cinderella G. Stump. Jo considers herself rich, not only because she has lots of money, but because her fans have impressed on her, time and time again, how much she has done for them with both her popular ballads and folk songs.

At the age of two, when most tots are learning to talk, Jo was singing "Margie." Her two sisters were her coaches. When she was twelve, with a solo of "Believe Me If All Those Endearing Young Charms" sung as she had heard her grandmother sing it, she made her debut before a lodge meeting near her home in Long Beach, California.

With her two sisters, Jo later formed the Stafford Sisters Trio, and they had a fine time—until one of the sisters married. But Jo was ready. She joined Tommy Dorsey's outfit, and not only sang with the Pied Pipers, but was featured as soloist. Here she met Frank Sinatra, who, along with Johnny Mercer, greatly encouraged her. She was later featured on Johnny's radio show, and even did some recording for him.

Still later, Jo was co-star on the CBS "Ford Show" and was also soloist at the Hollywood Bowl for a George Gershwin Memorial Concert. It was shortly afterwards that she ran into Red Ingle, with his satirization of "Temptation," on which she was billed as Cinderella. As a matter of fact, it was not until over a million copies of the recording had been sold that the public found out that the modern Cinderella was Jo Stafford.

Admittedly, Jo has the voice. You can't get around that. But let's not forget that Paul Weston is not only her husband, but also her arranger and conductor. Jo gives lots of credit, too, to the songwriters; for where would she be without the songs to sing?

Her belief that variety is the spice of life has been proved by her versatility in song. From the inspiring old hymn, "Whispering Hope" to her capers with Frankie Laine in "Pretty Eyed-Baby," and from the ballad, "My Darling, My Darling" to the cowboy, "Red River Valley," it is easy to see that the sky is the limit for Jo.

Besides running a household and being busy as all get-out, she still manages to spend some weekends at home with her parents. She likes to throw her weight around in the kitchen, helping with the cooking and with the dishes, too. Her father, an oil company engineer, is one of her most ardent admirers. Her mother, a second cousin of the World War I hero Alvin York, used to sing and play a banjo.

Besides her folk and ballad songs, her hillbilly, blues and bop, Jo can yodel! We're all "For You," Jo, and agree to a "T" that "A—You're Adorable!"

## SOMEONE ELSE'S ROSES

MILTON CARSON

You sent me someone else's roses,  
The note you sent I wasn't meant to  
see,  
Why did they bring me someone  
else's  
The kind of rose you always chose for  
me.  
But still I never will forget you,  
And true you said you'd always be,  
You sent your love with someone  
else's roses  
Won't you tell me it was really meant  
for me.

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selling agent, Leeds Music Corp. Inc.

## I HEAR IT EVERYWHERE

SID WAYNE JOE SHERMAN

Someone told the breeze you're mine,  
you're mine.  
Someone carved the trees, you're mine,  
you're mine.  
Someone buzzed the bees, you're mine,  
you're mine.

And I hear it ev'rywhere.  
Heard a cuckoo say "it's love, it's love"  
Heard the horses neigh "it's love, it's  
love"

Hurdy Gurdys play it's love, it's love,  
And I hear it ev'rywhere.  
I'm so in love, I'm hearing things  
That no one else can hear,  
The noise and clatter seem to  
disappear,

And ev'rything is music to my ear.  
Wedding bells will ring-a-ling-a-ling,  
Wedding bells will sing-a-ling-a-ling,  
Wedding bells in spring-a-ling-a-ling,  
'Cause I hear it ev'rywhere,  
That, darling, you hear love ev'rywhere  
too!

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## PARADE

HY GILBERT

When there's a parade and it comes  
rollin' down the street,  
I thrill to the drums, the flags, the  
sound of marchin' feet  
But the best parade comes my way  
when moonlight beams,  
'Cause that's when you parade in my  
dreams!

And when you parade I seem to hear  
an organ play,  
You march down an aisle and misty  
eyes are turned your way,  
And in ev'ry dream I'm always at your  
side,  
'Cause you're the groom and I am your  
bride.

And there's a golden ring that helps to  
tie the knot,  
And there's a marriage vow that really  
binds the deal,  
But, though it's fine to dream, a dream  
is all I've got,  
And, dear, I wanna marry you for real!  
When there's a parade and it comes  
rollin' down the street,

I thrill to the drums, the flags, the  
sound of marchin' feet,  
But best of all the things I'd like to do,  
Is to parade down the aisle with you!  
Copyright 1953 by Villanova Music Co.

JILTED

**ROBERT COLBY DICK MANNING**

Jilted, I've been jilted,  
You found a new love,  
Didn't even say "we're through love;"  
Jilted, I've been jilted,  
But I'm as happy as can be.  
I've been thinkin' it over  
Ever since your slippin' around begun  
Now I'll become a rover  
I two can play that game as well as one  
And even though our hot romance has  
                wilted, wilted.

Thanks for the favor  
Baby, you're a real life saver.  
I'm happy that you jilted me.  
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AYE AYE AYE AYE  
Love Me Now Or Neve

JOE LIPMAN

GLORIA SHAYNE NOEL REGNEY  
The moon does the mambo  
By golly, by gambo,  
I think that the moon is crazy,  
Tropical night is lazy,

and the palm trees are growing hazy.

Aye, aye, aye, aye,  
Aye, aye, aye, aye aye,  
Tonight, tonight, keep holding me  
tight,  
And dance with me forever

My heart does the samba,  
Caramba, caramba, the rhythm is all  
around me

Now that your arms have found me  
Let the fire of love surround me.

Aye, aye, aye, aye,  
Love me now or never,  
Tonight, tonight, keep holding me  
tight,  
And dance with me forever.

The stars do the mambo,  
By golly, by gambo,  
I think they are drunk chiquito  
This is no time for veto,  
When your kiss is so bonito.  
Copyright 1954 by Trinity Music Inc.

**WHEN I NEEDED YOU MOST**  
CHARLES TOBIAS ALEX KRAMER  
When I needed you needed you most  
You were there by my side  
When I needed you needed you most  
Then your love was my guide  
When all of my hopes  
Were caught in a web of dreams gone

astray  
You were the only one  
Whose heart never turned away  
Then you changed from the lover I  
knew  
To a stranger one day  
I had learned to depend upon you  
When my world fell away  
Come back to my arms  
'Cause they need you like the stars  
    need the sky above  
Like I needed you then I need you  
    now,  
I need your love

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# BROADWAY'S FAVORITE FELLA'

*Robert Clary*

If you were lucky enough to get a seat for the smash Broadway show, "New Faces," then you came face to face with one of the grandest little guys in the entertainment world, Robert Clary. Now that "New Faces" is a top movie, there is still a chance for you to see and hear this youngster do a song in a style that no one else can even attempt to approach. Remember the lovely little tune, "I'm In Love With Miss Logan?" That platter became a big seller for Bob.

The Robert Clary story is unlike any that we have ever told you. Bob was born in Paris, France, in 1926, the seventh child of a tailor. His mother worked in the shop also, so that Robert was left pretty much on his own. He loved to listen to the radio and phonograph and began to entertain the kids in his kindergarten class with his singing. Robert wanted to make singing a career and was well on his way in France, when the Second World War began.

In September of 1942, Robert, his father, mother, two sisters and a cousin were picked up by the Germans and sent to a labor camp. His prison number was tattooed on his arm, and he worked 12 hours a day for seven days a week. This lasted for two years, and Robert was allowed four hours off every other Sunday. He used to sing to the fellow prisoners, which helped all of them forget their hardships at least for a few happy hours. Robert was then shipped out to a forced labor group, and finally, after a 15-day horror-filled march, in which half of the four-thousand prisoners

died, he reached the feared Buchenwald concentration camp. Fortunately, the American Army liberated the group shortly afterwards, and Bob was saved.

When Robert was fully recovered (he was only sixteen at the time), he started making the rounds of the various French radio stations. He got a job here and there, but was so weak from his prison ordeal that he had to go away for a while and rest. Upon his return, he bought a loud suit, an oversized comic tie and went from night club to night club, singing for what people would toss his way. Finally, his different style landed him a job at a big club in Paris.

One day an American talent scout heard him. Through an interpreter he asked Robert to make a recording in English. For weeks Bob parroted the lyrics to "Put Your Shoes On Lucy" and "Johnny Get Your Girl." He made the record, not knowing one word of what he was singing. The records were great, and Robert was brought over to the States. The rest is history.

over to the States. The rest is history. Robert signed with Capitol, and after making a few waxings, he received many requests to play night clubs. After a few dates in the West to get the feel of American audiences, he headed for New York. In the meantime, he had learned English so well that he had to listen to French recordings so that he wouldn't lose his accent. Robert became a big hit, signed with "New Faces"—both the show and the movie — did television work and completely won over the American people.

# OPENING UP THE ALMANAC



One of the show-stopping routines in "Almanac" is a comedy bit featuring Billy De Wolfe and comedienne Hermione Gingold. They leave the audience rolling in aisles



The younger generation takes over, with Geraldine Dunn and Carlton Carpenter



On the distaff side of the vocal picture is beautiful and talented Judy Lynn

HIT PARADER invades Broadway once again to bring you the star-studded cast of "The Almanac," one of the brightest revues to grace the mainstem in quite some time. The show is full of laughter, color and wonderful songs sung by handsome stars like Tony Bavaar and Harry Belafonte.

The revue is different from a musical comedy in one big respect. No story is told—it is just a big show with many different acts covering most phases of show business. "Almanac" has top stars of comedy, dancing and singing in the cast, and the thousands who have seen it have loved every minute of it.

Taking care of the comedy is Billy De Wolfe, England's Hermine Gingold and Orson Bean. The dancing star is Nanci Crompton, while Harry Belafonte, Tony Bavaar and lovely Judy Lynn handle the vocal department. Added all up, "Almanac" is tops in entertainment, and so we are happy to open up the "Almanac" for all of you to see.



A new comedy discovery making the entertainment headlines is Orson Bean



The dancing in the show is delightful, and so is the ballerina, Nanci Crompton



Handsome Harry Belafonte introduced the hit tune, "Hold 'Em Joe"



Recently added to the line-up in the "Almanac" is singer Tony Bavaar

## LET'S WALK AND TALK

JOE THOMAS

Let's walk, let's walk and talk,  
(Let's walk, let's walk and talk,)  
Let's walk and talk, when things go  
wrong,  
(Let's walk and talk, when things go  
wrong,)  
Oh, yes let's walk,  
Let's walk and talk and get along.  
(Oh, yes let's walk),  
Let's walk and talk, let's walk and  
talk and get along.)  
'Cause if we walk, walk and talk,  
within our hearts  
('Cause if we walk, walk and talk,  
within our hearts)  
We'll surely find a little walk and  
talk  
Will bring some peace of mind.  
(We'll surely find a little walk, and  
talk will bring  
Some peace of mind.)  
Walk with your father, walk with  
your mother,  
(Walk with your father, walk with  
your mother,)  
Walk with your sweetheart walk with  
your friend,  
(Walk with your sweetheart walk with  
your friend)  
Walk with your sister, walk with your  
brother,  
(Walk with your sister, walk with  
your brother,)  
If you've got troubles, walk with the  
Lord  
And your troubles will surely end.  
If you've got troubles, walk with the  
Lord  
And your troubles will surely end.)  
Let's walk, let's walk and talk, when  
things go wrong,  
(Let's walk, let's walk and talk, when  
things go wrong,)  
Oh, yes let's walk let's walk and talk,  
and get along.  
(Oh, yes let's walk, let's walk and  
talk,  
Let's walk and talk and get along.)  
Copyright 1954 by Regent Music Corp.

## I GUESS IT HAD TO BE THAT WAY

ARTHUR JOHNSTON SAM COSLOW

It could have been so divine!  
It seem'd like Heaven's design!  
We didn't have the right  
To taste the bliss in sight,  
I guess it had to be that way.  
If we had met years ago  
'Twould have been diff'rent I know.  
I felt it, so did you,  
But what were we to do?  
I guess it had to be that way.  
There I was, suppressing things I  
didn't care to.  
There you were, forbidden fruit I  
didn't dare to touch.  
My pretty bubble has burst!  
Somebody else saw you first!  
I might have known that fate would  
be a little late,  
I guess it had to be that way.  
Copyright 1933 by Paramount Productions, Inc.; As-  
signed 1933 by Famous Music Corp.

## GO IN AND OUT THE WINDOW

(As You Have Done Before)

SY OLIVER BUDDY SMITH

Go in and out the window,  
Go in and out the window.  
Go in and out the window,  
As you have done before.

First thing you do, is meet her,  
First thing you do is greet her,  
Don't go before you greet her,  
As you have done before.

Next thing you do, is woo her,  
Next thing you do, is woo her,  
You know the way, pursue her,  
As you have done before.

Next thing to do, is squeeze her,  
Next thing you do, is squeeze her,  
That way you're sure to please her,  
As you have done before.

Next thing you do, is kiss her,  
Next thing you do, is kiss her,  
Dont' rush or you might miss her,  
As you have done before.

Love bug is sure to bite her,  
Love bug is sure to bite her,  
Then, boy, you'll sure delight her,  
As you have done before.

Next thing you do, is wed her,  
Next thing you do, is wed her,  
Don't lose your head and shed her,  
As you have done before.

Been in and out the window,  
We've been in and out the window,  
We've been in and out the window,  
That's all, there ain't no more.  
Copyright 1954 by Sunbeam Music Corp.

## PLEASE DON'T SEND ME DOWN A BABY BROTHER

DOROTHY FIELDS ARTHUR SCHWARTZ

The only child is a lonely child they  
say

There's no one home whenever I want  
to play

As momma sings me her lullabies  
She says someday I'll get a big surprise  
But she don't know that this is what I  
pray  
And how I pray

Please don't send me down a baby  
brother

Please dont' fill up poppa's other knee  
It would make me so mad that I could  
spit!

There's nothing I've got I'd give to it,  
No bundle from heaven is gonna split  
with me

We just can't afford to feed another  
I eat lolly pops enough for two  
So, please don't send me down a baby  
brother!  
Cause if you do I'll send him right  
up back to you.

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# DISC JOCKEY

## PROGRAMMING A D. J. SHOW

We move to beautiful up-state New York to meet one of the top record spinners in the district.

"Well hi to all the HIT PARADERS from Rome, New York. My name is Frank Roberts, and I haunt the airwaves every day, via WKAL. Three shows have I—'The Timekeeper Show,' from 6:30 to 9:00 a.m.; 'Roberts Returns,' from 10:15 to 11:00 a.m.; and 'Roberts' Record Review,' from 12:30 to 1:30 every Saturday.

The first show is an early-morning affair, designed to give the folks plenty of music, news, weather reports and ball scores. Of course, there's the time, but my sidekick, 'Timothy Time-Tone,' has charge of that department, with signals every five minutes, exactly on the five-minute period.

"Jim Waldrop speaking from WGAC, Augusta Georgia, on the air from 2:15 to 4:00 p.m., with an evening 'Encore,' from 8:00 to 9:00 p.m. This Monday-thru-Friday schedule uses a lot of material, and for the past year we have presented it in this manner:

"Pacing, first of all! We are just as careful of the mood and tempo of our show as any network show. Our afternoon theme is Doris Day's 'Beautiful Music To Love By.' We play to 'those who love and are loved'. After the theme, we might open with Dave Rose's sweet string job on 'Tenderly,' and then hit Tony Martin's 'Here.' Then comes Buddy Clark's fine old recording of 'You're Breaking My Heart,' followed by Chacksfield's lively



FRANK ROBERTS, WKAL



JIM WALDROP, WGAC

"Fiddler's Boogie,' which kinda tells us we have the show on the road.

"Then, of course, there are the commercials—ah yes! But when one lady writes us from Chicago that she wants to order the rest of the weekly cook books that we began selling to her in Augusta (she lived here then) that sends us promptly to the boss for another raise. But first, we mail off the cook books!

"Along with beautiful music of a romantic nature, we try to strike a more-or-less intimate note by sharing with our listeners an occasional observation garnered from reading or from a letter a particularly kind listener has written. Now and then we toss in some remark about experiences garnered from seeing most of the U.S., backgrounded with appropriate music, of course. (If we talk about the Grand Canyon, f'r instance, we let Ferde Grofe's music say it simultaneously.) And when the next day's mail includes a letter beginning: 'I'll never forget the broadcast this afternoon,' we kinda feel that maybe the pacing was right."

"Being a morning dee-jay, I concentrate on playing the kind of music that'll put the folks in a good mood—novelties, swing, Latin-American rhythms, some jazz and westerns, and a sprinkling of pop ballads. Another feature of the 'Timekeeper Show' is the jokes. (Jokes?) F'r instance—Lady to dog owner: 'Is that dog really a bloodhound?' Dog-owner: 'Sure Fido, bleed for the lady.' That kind of thing serves a purpose—it gets people up—particularly if their radio isn't near the bed. Anyway, for this show, I try to follow these rules: be yourself; talk with the folks, not at them; and take the show, but not yourself, seriously.

"'Roberts Returns,' my second show, presents music in a different vein. One day western, then jazz, then songs by artists whose last names begin with an 'L'. Anything goes. My third show, 'Roberts' Record Review,' is just that—a review of all the new diskings.

"Right now, I'd like to use this next paragraph to say 'thanks' to the HIT PARADER for inviting me to chat with you—and if you're ever in the Copper City, c'mon up — we'll talk music."

# PLATTER PATTER

## PROGRAMMING A D. J. SHOW

Here's Max Cole, of WOV, New York City, to tell us about some of his programming techniques.

"Wake Up, New York" is the title of my early morning 6:30-9:30 show on WOV. To do just that, there's nothing like a bright beat of a full band to lift the customers from the feathers and into the shoes Naturally. I'm hopeful that the latter-day bands will splash back on the scene. But it takes nerve, dough imagination and hard work to star and maintain a large band nowadays. Records have been the easy way out for many leaders.

"Yet, getting to the people in person is the important thing, and this means the road as well as the record. Bring back the dancers. I say, and

"From the 1450 spot on your dial, it's WAGM in Presque Isle, Maine. The show is called 'Let's Dance,' using Benny Goodman's waxing of the tune as my theme. My name's Oscar, Oscar Nelder, but I use only my first name on the air.

"'Let's Dance' has been on the air for more years than I can remember. I used to listen to it when I was back in school—never dreaming that someday I'd be doing it myself.

"I like to open and close the show with a good lively instrumental number, with several more throughout the program in keeping with the title, 'Let's Dance.' With two large air bases in our radius, there are a lot of



MAX COLE, WOV



OSCAR NELDER, WAGM

you'll bring back the bands—and the record sales. Nowadays, about the only place to dance is on a floor about the size of a dime in a small 'smart' club where the broom closet allotted to the dancers makes the monotonous samba and rhumba beat imperative. This is murder if you like to swing. Where, o where are the Roselands and Casino Gardens of yesteryear? The memories and romances of these large ballrooms filled by the large talents of large bands fill many a sentimental letter that hits my desk every week. Why not again?

"Some of the brightest of boys are around—bands that can swing as well as incorporate the most modern in musical ideas—Ray Anthony, Jerry Fielding, Buddy Morrow, Woody, the Duke, Marterie and Basie. You're not supposed to keep your feet still when these guys blow. I have to hold in when I hear them in a spot where I can't dance.

"I say put these bands in the ballroom and the college gym again and give the pins a chance."

young fellows listening, so I try to play a little of everything.

"To get to the programming of the show, it isn't just a matter of pulling an armful of records, as some folks might think. Knowing I have a large audience of assorted ages, I try to pick something that will please them all—as a whole.

"The current pop numbers get a lot of plays, with some of the old favorites sprinkled throughout. Recently, I've tried something new for a change. I select four different artists, two good dance bands to provide some nice instrumentals and two vocalists; male and female. The girl singer for that day I call 'Let's Dance Sweetheart.' I play about four sides by each artist—one selection at a time—a vocalist, a band, a vocalist, and so forth. Then I play a couple of 'Let's Dance' extras and start in all over again.

"Being way up here in Northern Maine, I don't have very many personalities up this way. Consequently, I don't do any interviews."

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# DISC JOCKEY

## PROGRAMMING

"This is Jerry Strong talking to you from WMAL and WMAL-TV, here in Washington, D. C., where I spin discs, assisted by my better half—Jimma.

"When Jimma and I sit down to program either of our two daily radio shows, we keep one thing foremost in our minds—what do the listeners want to hear?

"Gosh, both of us could sit for hours, listening to the music of Art Tatum or Oscar Peterson. At home we play a lot of Dixieland—but that's strictly our personal taste, not the dish of the majority.

"We feel too many deejays make the mistake of programming their own favorites—perhaps in an effort to present a 'different' show—rather than sticking to the pop tunes, which by



JERRY and JIMMA STRONG, WMAL

the single fact of the number of records sold have proven their popularity.

"So, you don't like some of the tunes that sell a million platters. So, who is the show for—you or your listeners? The guy who yells 'commercial!' about every tune that makes a little money always reminds me of the drama critic who couldn't believe that anything made in Hollywood was entertaining, but would give a rave review to any pix produced on the other side of the ocean—good or bad.

"And, too, we don't feel any deejay can take it on himself to decide what is popular. A check of the record stores helps, and, if you have time, a check of the local juke boxes. But, we still go direct to the listeners. That's why our afternoon show is made up strictly of mail requests, while the morning program contains a liberal sprinkling of the week's most popular, along with the never-grow-old standards.

"So, take a tip from a couple of old hands. If you stick to your listeners' choices, you'll never lose 'em.'

## WORKING WITH THE KIDS

"I've had offers for better jobs, but I like working with the kids around here and I wouldn't leave the Chester, Pennsylvania, area for the world," are the words of Delaware County's most popular disc jockey, the amiable Jimmy Lynn.

Three years ago Jimmy took an audition at Station WVCH and passed the test without any training. Jimmy did disc-jockey work at WVCH until January 1 of this year, when he moved to station WPWA, where he is kept busy with his afternoon disc-jockey show, "Teeno Ramo," and his evening program, the "Night Watch."

As if this wouldn't be enough, Jimmy collects a group of entertainers and does high school assemblies and hospital benefits. He does this about



JIMMY LYNN, WPWA

sixty times a year, which is an average of more than one a week.

He also packs thousands into his two big annual benefit shows at Columbus Center, the proceeds going to the Cerebral Palsey and Polio Foundations. Last year Frankie Laine and Teresa Brewer were on the long list of top performers present.

A while ago Jimmy realized his big dream with the opening of the country's first teen age night club. Within these two months Jimmy Lynn's "Teener Night Club" has seen quite a parade of stars. Among them are: Dick Lee, Frank Murphy, the DeJohn Sisters, Bill Haley and the Comets. Scheduled to be seen very soon are the Four Aces and Joni James.

Jimmy's plans don't end here. He is now working on the production of a full scale musical, "Oklahoma," consisting entirely of local teenage talent under the supervision of a professional director.

Jimmy Lynn, probably the foremost advocate of youth in the country is definitely foremost in the minds of the youth he has helped.

# PLATTER PATTER

## ARE THE BANDS COMING BACK?

"Hi, I'm Jack Mills and I'm a d.j. out at KSIB, Creston, Iowa. The following is my answer to the question. 'Are the bands coming back?':

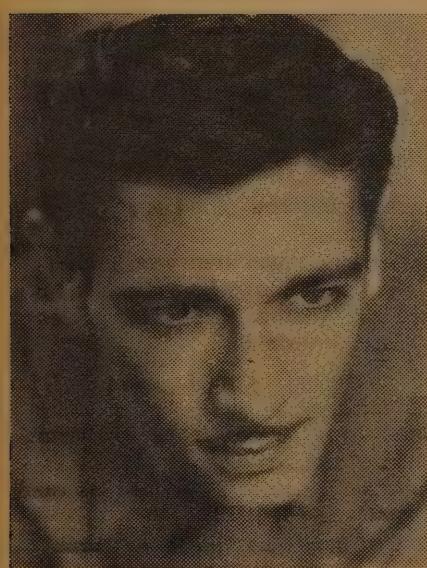
"Yes . . . some of the bands are coming back. I say that because a lot of them are again becoming beat conscious. Why are the Flanagan's, the Anthonys, etc., selling packed houses. Simply because these bands lay down a danceable beat that the average dancer can follow. If a band doesn't have the drive, the lift, and the feeling to excite a rhythmic nerve from the brain to the feet for a ballroom patron, then there'll be dancing.

"For many years, I've played drums professionally with my own combo

"This is Jolly Joe Martin at Radio Station WOW, in Omaha, Nebraska. If you're wondering about the 'Jolly,' perhaps I can best answer it by saying I like to make my listeners happy. I enjoy kidding on the air, with the sponsors and with persons here at the station.

"My four programs keep me busy. I have a kids' show every Saturday at 8:15, on which I salute their birthdays and play records that they really enjoy hearing. And, of course, 'Cassie the talking cow' has become a big hit.

"The counter program, the '590 Hour' (that's our spot on the dial, too) at 8:15 a.m. every week day, is truly



JACK MILLS, KSIB



JOLLY JOE MARTIN, WOW

We've done better business than a lot of the larger organizations—even with only 5 of us—because we keep in mind that the dancer does not carry a metronome in his pocket.

"I think some of the pop records have discouraged dancing. I can personally name a dozen ballroom operators in this area of the midwest who are really singing the blues. Business is so bad, they say. Yet, look at the picture—on the nites the ballroom does not have a band on the stand, there is a juke box blaring out with present day pop tunes. Ever try dancing to 'Mule Train' or 'Ricochet'?—or to the flowing passages of 'Ebb Tide.'

"Sure, the kids love 'em, so do we. All nice music for the jocks to spin and for the record shops to sell—but I play for young dancing crowds during the week, and the percentage of true dancing to the music is in mighty small proportion.

"I'm not criticizing the pop artists—the tunes they record are great, too. But just why can't the juke operators give the dancers a break?"



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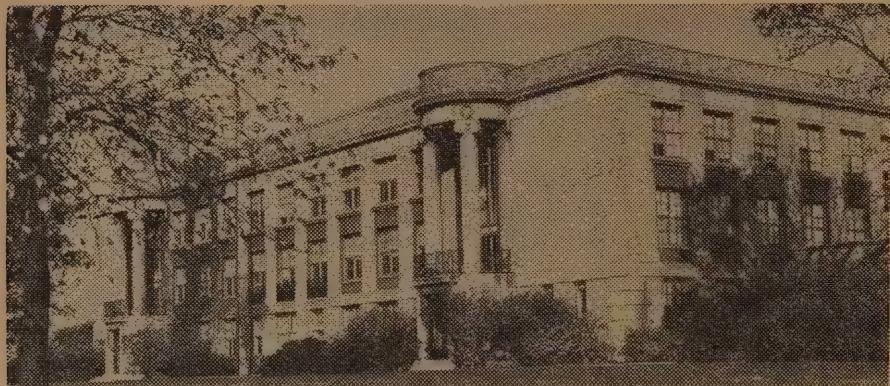
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By BILL LAMNECK



**Located in the home of Ohio State University is Linden-McKinley High School of Columbus, Ohio. Some 2200 students make this one of the top schools in the state**

There is never a dull moment at Linden-McKinley High School, in Columbus, Ohio. The spare time of a good many of our 2200 students is consumed by extra-curricular activities, such as sports, clubs, music, dramatic productions and school newspaper work.

The student council "wakes us up" in the morning with a disc jockey program in the auditorium before school. It is called the "Early Bird Show." According to the "Early Birds," tunes which rated high with L-M wax fans as the '54 school year came to a close were "Make Love To Me." by Jo Stafford, and "Till Then," by the Hilltoppers. Patti Page's version of "Cross Over The Bridge" was running a close third.

Dramatically inclined students can display their talents at the "Variety Show," held each year in March, or the school play in November. The L-M Ray Anthons, Perry Comos, and Teresa Brewers are also given a chance to perform on the "Variety Show."

Ask any Lindenite about sports, and he'll beam proudly as he tells you about our football team that won the city league championship in 1953. As this article is being written, our baseball team is well on its way to another championship. Linden is also proud of its basketball, track, swimming and golf teams with their excellent records.

The L-M instrumental music depart-

ment is geared to suit everyone. If you like beautiful music, you will enjoy our orchestra. If cool jazz sends you, "Y'All Come" and hear our swing band; and if you like to tap your foot to a lively march, try our marching band.

Our vocal music department, consisting of a mixed chorus, glee club, boy ensemble and girl ensemble, has won excellent ratings in state music contests in recent years.

Among the annual dances at L-M are the "May Queen Dance," the "Homecoming Dance," and the Christmas and Valentine Hops. Also, not to be omitted is the senior prom, which is the subject on many tongues during the months of April and May.

All these activities are recorded by the Journalism department in the school paper, The Panther's Roar, and our yearbook, The Panther. The Panther's Roar was recently accepted by Quill and Scroll, a national society for high school journalists, and many staff members and reporters are hoping to earn Quill and Scroll pins this spring.

Linden, being a junior and senior high school combined, also has a junior high paper, The Searchlight, which is published four times yearly.

Current clothing fads at L-M include flannel pegs, roll collars and large cufflinks. The girls are wearing bright spring colors and neckkerchiefs, which can be pinned at various angles for variety.

## NOBODY MET THE TRAIN

BENJAMIN WEISS DASH CROY  
When the train pulled in the station  
I ran to information,  
And looked for my love in vain,  
Tho' he promised that he'd meet me,  
He wasn't there to greet me,  
And nobody met the train.  
Nobody met the train,  
I looked for my love in vain,  
Instead of a wedding, back home I'll  
be heading,  
'Cause nobody met the train.  
Copyright 1954 by Laurel Music Corp.

## WHEN MAMA CALLS

BOB MERRILL  
Girls he'll meet down the street at the  
cafe

Think he's free as an eagle above,  
But I break their wagon down every-  
time I come afoun';  
When mama calls him he just runs!  
When mama calls he comes!

He might tell them I don't understand  
him

He may dance and romance them a  
while

But I warn them from the start  
Not to take the thing to heart;  
When mama calls him he just runs  
When mama calls he comes!

Every grown up man is just a little  
boy

And a brand new blond is a brand  
new toy,

But like a chicken knows her chicks  
Well, mama knows how daddy ticks,  
And mama knows some darn good  
tricks herself.

There are lips he might kiss in the  
starlight

Other arms have some charms 'neath  
the moon

But just like a little boy, he gets tired  
of the toy

When mama calls him he just runs  
When mama calls he comes.

Copyright 1953 by Joy Music, Inc.

## TWILIGHT TIME IN TENNESSEE

JAY MILTON RICKY EDWARDS  
There's stardust on fields of cotton  
And a nightingale in ev'ry tree  
A scene like this is not to be forgotten  
It's twilight time in Tennessee  
The new moon is slowly rising twice  
as big

As any moon should be  
To folks who know the South it's not  
surprising

It's twilight time in Tennessee  
There's nothing in the world could be  
more thrilling

The music that you hear is "love's  
refrain"

You've never seen so many hearts as  
willing

It seems to be just one big lover's lane  
The shadows are softly falling  
One more night and one more memory  
Romance is in the air and love is  
calling

It's twilight time in Tennessee.  
Copyright 1953 by Glenwood Music Co.



Here is a picture of the entire staff of The Panther, the school's yearbook which annually rates as one of the top books for a large class. A school

## PAKISTAN

K. C. ROGAN ARTHUR WILLIAMS

I'm gonna pack me off to Pakistan,  
I'm gonna hop an' east bound caravan,  
I'm gonna learn to charm a snake or  
two

And never think of you.

I'm gonna pack me off to Pakistan,  
I'm gonna cool me with a bamboo fan,  
I'm gonna fill me full of Jasmine tea  
And make you long for me

There's be no more wondering if  
you'll call

You can have your hundred other  
sweethearts,

I won't mind at all

So don't give me that disappointed  
look,

I'm not another number in your book,  
I don't intend to be an Alsoran  
I'm packin' off to Pakistan.

Copyright 1954 by Burke & Van Heusen, Inc.

## THE TOUCH OF GOD'S HAND

BOB NOLAN

The prairie sun sends down its ray  
To warm my heart through every day,  
The starlight beam that guides my way  
Is just the touch of God's hand;  
The scattered pearls of morning dew,  
The rainbow mists on hills of blue,  
The silver vale of moonbeams, too,  
Is just the touch of God's hand.

The desert breeze that brushed my  
hair,  
The leaf that fell from who knows  
where?

The scent of wild flow'r's in the air  
Is just the touch of God's hand;  
The wasteland call that fills the sky,  
The hum of wild wings sailin' by,  
The warm earth bed on which I lie,  
Is just the touch of God's hand.

The desert yields a water pool  
Where wild things meet their thirst to  
cool,

And I'm a carefree happy fool,  
I know the touch of God's hand;  
The rain that falls I love so dear,  
And joy is mine just livin' here,  
I know he must be standin' near,  
I've felt the touch of God's hand.

Copyright 1936 by American Music, Inc.

## MY PRETTY PARAKEET

GLORIA SHAYNE NOEL REGNEY

My pretty parakeet heard you  
whispering "I love you"

Pretty soon my parakeet said "I love  
you" too

My pretty parakeet heard you  
murmuring, "forever"

Pretty soon my parakeet said "forever"  
too

We were happy, so happy together  
Till the day when you sailed far away  
My pretty parakeet keeps on  
whispering, "I love you"

He and I are wondering when you're  
coming home to stay.

Copyright 1954 by Village Music Co.

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## MY HEAVEN AND EARTH

BOB MERRILL

Where, oh where is there one like you  
 Who, please who has a heart so true?  
 I lost my angel when I lost you  
 Come back, my heaven and earth.

Dawn is in the skies  
 Haven't closed my eyes;  
 I'm so all alone wond'ring how you  
 are.  
 Hoping you're not far  
 Waiting and list'ning for the phone.

There will never be other lips for me;  
 No one else's charms  
 If you get the blues  
 Please don't let the blues  
 Drive you to someone else's arms.

You were born to be always near to me  
 Mine and mine alone  
 Why should one mistake  
 Cause two hearts to break  
 Darling I swear I'm your's alone  
 Copyright 1954 by Oxford Music Corp.

## THEY CAN'T TAKE THAT AWAY FROM ME

GEORGE GERSHWIN IRA GERSHWIN

The way you wear your hat,  
 The way you sip your tea,  
 The mem'ry of all that  
 No, no! They can't take that away  
 from me!

The way your smile just beams,  
 The way you sing off key,  
 The way you haunt my dreams,  
 No, no! They can't take that away  
 from me!

We may never, never meet again  
 On the bumpy road to love,  
 Still I'll always, always keep the  
 mem'ry

Of the way you hold your knife,  
 The way we danced till three,  
 The way you've changed my life.  
 No, no! They can't take that away  
 from me!

No, They can't take that away from  
 me!

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 assigned to Gershwin Pub. Corp. Chappell & Co.,  
 sole selling agent.

## BLAME IT ON MY YOUTH

EDWARD HEYMAN OSCAR LEVANT

If I expected love  
 When first we kissed,  
 Blame it on my youth;  
 If only just for you  
 I did exist, blame it on my youth.  
 I believed in ev'rything  
 Like a child of three,  
 You meant more than anything,  
 All the world to me!  
 If you were on my mind  
 All night and day,  
 Blame it on my youth;  
 If I forgot to eat and sleep and pray,  
 Blame it on my youth.  
 If I cried a little bit  
 When first I learned the truth,  
 Don't blame it on my heart,  
 Blame it on my youth.

Copyright 1934 by T. B. Harms Co.

## CHANGE OF HEART

FRANK C. SLAY, JR. BOB CREWE

Why don't you warm up a new song  
 The tune you keep singing's an old  
 song  
 It seems you've had another change of  
 heart.

Tho it still thrills me to hear you  
 whisper  
 You're mine when I'm near you  
 Your change of heart keeps driving us  
 apart.

You say you love me on one day  
 Then disappear on the next day  
 Why can't your love be steady  
 Steady just like mine,  
 And so dear with you without you,  
 I'll go on dreaming about you  
 Your change of heart gets stranger all  
 the time.

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## STAY A LITTLE LONGER

DAVE COLEMAN RICHARD M. SHERMAN

Stars are shinin' in the sky,  
 So's the lovelight in your eye.  
 Stay a little longer (linger longer)  
 Stay a little longer (linger longer)  
 The night is young and so are we;  
 If you really care for me,  
 Stay a little longer, (linger, longer)  
 Stay a little longer.  
 I told your ma I'd bring you home,  
 But I didn't tell her when.,  
 It's only half past kissin' time  
 And time to kiss again!  
 So! kiss me once and kiss me twice,  
 Kiss me long and kiss me nice!  
 Stay a little longer (linger longer)  
 Stay a little longer  
 Hold me tight and stay a little longer  
 in my arms!  
 Hold me tight and stay a little longer  
 in my arms.  
 Hold me tight and stay a little longer  
 in my arms!

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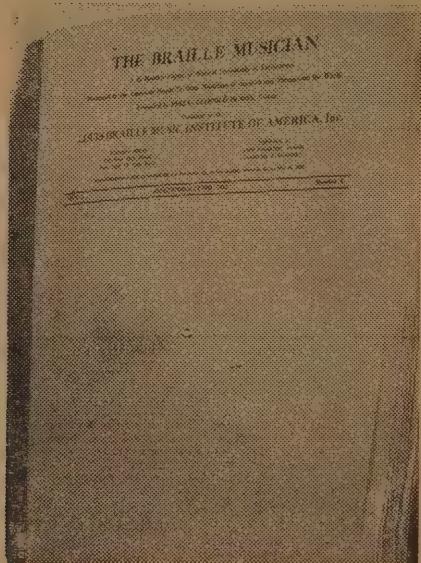
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MONEY-BACK GUARANTEE

# MUSIC FOR THE BLIND

By CHARLES REED JONES



This is a copy of the Braille Musician  
the club's official book

Did it ever occur to you that your radio disc jockey is one of the most public-spirited men in your community? He spends a lot of time picking tunes and devising gimmicks for your entertainment. But, he also spends a lot of time finding what needs doing in his community—and doing it

You read HIT PARADER and, perhaps, some others of more than 250 music magazines published in the United States. The chances are you never have seen and never will see a copy of The Braille Musician, the only music magazine in the world for the blind. However, if you were to see a copy of the current issue, you would read a most interesting tribute to a disc jockey on the cover.

"This issue of The Braille Musician is gratefully dedicated to Earle Pudney, popular disc jockey on WGY, the General Electric Company's radio station in Schenectady, N. Y., in appreciation of his outstanding efforts in behalf of "The American Record Club for the Blind."

Earle Pudney learned about the above-named club, which distributes standard phonograph records with braille labels and braille jackets, without which the sightless cannot distinguish one record from another. Earle decided that it was up to those who can see to buy records for those who cannot see, and he told his large audiences about the plan. Other disc jockeys joined in the campaign, and hundreds of free records have gone out all over the country. It was just another of the many times that the nation's disc jockeys have distinguished themselves "beyond the call of duty."

The Record Club is one of the many

services of the Louis Braille Music Institute of America, 140 West 58th St., New York City. It publishes The Braille Musician, which was founded in 1942 by Leopold Dubov, a well-known blind musician, who is still its editor.

The Braille Musician, being the only magazine in its field, necessarily covers both classical and popular music, for it must be all things to all readers. It may well be the best of all musical magazines because it publishes the best material from all "ink print" music magazines, whose publishers and authors generously make their articles available without cost.

Local chapters of The Institute are now being organized in several cities. The New York Chapter held its first monthly meeting and informal musicale early in May at the world-renowned Juilliard School of Music. The program consisted of Columbia Masterworks recordings from the Record Club's library, including Mozart's Piano Concerto No. 20 in D Minor, played by Rudolf Serkin and the Philadelphia Orchestra under the direction of Eugene Ormandy.

James Fassett, Director of the CBS Radio Music Division and commentator for CBS Radio's Sunday afternoon New York Philharmonic-Symphony concerts; was the principal speaker. The program also included Mr. Fassett's recorded interview with Mr. Serkin

The work of the Institute is financed by membership dues of both sighted and sightless persons, by gifts—and, as we suggested in the beginning, by the spirited efforts of our good friends, the disc jockeys.



EARLE PUDNEY, WGY

## LOVE HIM SO MUCH

(I Could Scream)

HUGHIE PRINCE, DICK ROGERS  
BILL SHELDON

He's one foot wide  
He's eight feet tall  
Sleeps in the bedroom  
With his feet out in the hall  
But I love him love him so much I  
could scream  
(Ooh I love him! ooh how I love  
him)

He's got no class he's always broke  
Can't afford champagne  
So we gotta split a coke but I love  
him,

Love him so much I could scream  
(Ooh I love him! ooh how I love  
him)

He doesn't wear a tie

He's not a fancy Dan, his forehead's  
not too high,

He's not a college man,

He's Mother Nature's "burnt toast"

He never won a prize, he's got the  
wrong physique,

He tells the biggest lies

But when we're cheek to cheek  
(oooooooh) (oooooooh)

He's the most

If I should go away somewhere,  
I'm sure he'd find me if I wire him

the fare,

But I love him love him so much I  
could scream

(Ooooh I love him ooh how I love  
him)

He calls me up and makes a date  
I get all ready then I wait and wait  
and wait

But I love him love him so much I  
could scream

(Ooh I love him! ooh how I love  
him)

He says to me "I love you so"  
And then he says it to some other gals

I know

But I love him, love him so much I  
could scream

(Ooh I love him! ooh how I love  
him)

He's never read a book

His eyes are "sunset red,"

He's got the strangest look,

He's got a crew cut head,

He takes the Oscar for "drips."

He never went to school,

Can't read or write,

I guess that I'm a fool,

But when he holds me tight

(Ooooooh) ooooooh my heart flips.

If he should leave and say "that's all"  
He knows I'm ready all he has to do

is call,

'Cause I love him love him so much I  
could scream,

Ooooh I love him, ooooooh, how I love

him,

Ooooooh how I love him, ooooooh how  
I love him,

Love him love him so much I could  
scream.

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can take it without bad effects. With Kelpidine Candy all you taste is its deliciousness—you can't tell the difference!

### KELPIDINE CANDY IS DIFFERENT!

The amazing clinical tested and proven reducing substance contained in Kelpidine Candy is prescribed by many doctors—Don't be misled by imitation products—Kelpidine Candy is the result of scientific research and is the last word in Reducing.

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You never starve, you always feel full with Kelpidine Candy plan—You'll never suffer hunger pangs—Your desire for high calorie fattening foods is always satisfied! With Kelpidine Candy Plan you eat the same quantity of foods—you merely cut down on the high calorie rich foods with the help of Kelpidine Candy. You eat as much as you want, your calorie intake will be less—That's the delightful amazing thing!

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### MONEY BACK GUARANTEE

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Robert Wagner

## POINT OF ORDER

STAN FREBERG DAWS BUTLER

Ladies and gentlemen, we take you now to the committee room where Baa Baa Black Sheep is being investigated at the sub-committee shearings. He is accused of receiving a special shearing instead of being clipped with the rest of the flock. The next voice you will hear is that of the counsel.

"And now, Mr. Sheep, will you or not tell the committee your full name?"  
"Baa Baa Black Sheep."

"Now, Mr. Black Sheep," I see here, (point of order), I understand that (point of order), you have been accused. Excuse me, do you have a point of order, senator?"

"How long, how long? Give me a pitch, boy. There's the note right there. How long must this needless brow-beating (sigh), this poor sheep go on . . . ?"

"But I have . . . "

"Let me finish . . . "

"But I have only asked him his name so far."

"Let me finish . . . I object to your inhuman treatment . . . "

"But don't you see, senator, he is inhuman; he is a sheep."

"Oh, drop it."

"I will ask you now, Baa Baa Black Sheep, have you any wool?"

"I did have, but I've been sheared, and I'm cold."

"Do you realize that you have not answered my last question?"

"Could I have the last question read?"

"Alright. Do you or not possess a quantity of a fibrous substance, which grows on or about your back, and from which, as well as being used in the manufacture of garments, a by-product known as lanolin is made for the personal adornment of the human race? Now I think you can give me a simple yes or no answer on this."

"Yes or no."

"Point of order."

"Would you tell the sub-committee how many bags full?"

"Point of order."

"Yes, sir, yes sir, three bags full."

"Point of order."

"Now, let's see, let's see."

"Let's see (point of order), let's see (point of order)."

Let's see (point of order), let's see (point of order)."

"Oh, I'm in good voice today."

"Objection, Mr. Chairman! I would like the last statement stricken from this record. He is in lousy voice."

"Well, be that as it . . ." (music plays)

"Point of order. Let me speak Point of order, point of order. Let me finish. Point of order, point of order. Point of order. How much longer must this circus continue? I think we're entitled to . . . oh, drop it."

"Now, Mr. Sheep, how did you dispose of these three bags of wool?"

"One for my dame and one for the little boy who lives down the lane."

"Point of order, Mr. Chairman (sigh), I think anyone who would rhyme dame and lane is a bad risk."

"What are you, with me or against me?"

"Mr. Sheep, in this photograph of you, the dame and the little boy down the lane, has anybody been cut out?"

"Yes, my master. He's been cropped."

"And what did he do with his bag of wool?"

"He had it made into long red underwear."

"Now we're getting somewhere. Is it a fact you said under oath he had it made into red underwear? Is that true?"

"Have I denied it?"

"Were you ever, or are you now, a pink?"

"I am now; I ain't got no wool on; I'm freezing!"

"Senator, before the sheep catches his death, let's join our voices in the 'Baa, Baa Song'."

"I refuse to sing on the grounds it is an inexcusable rhyme."

"But, senator, we've got to end this record somehow."

"But I . . . "

"From the top, boys."

"Baa, baa black sheep have you any wool

Yes sir, yes sir, three bags full

One for my master, one for my dame

One for the little boy who lives down the lane."

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Here are just a few of them:

## Plays Popular and Classical Music After a Few Months

"I did not know a note of music. Within a few months, I could play many selections, popular as well as classical, to the delight of my friends and relatives. I get much enjoyment in playing for others—not to mention myself."

—Lawrence M. Deno, West Chazy, N.Y.



## Surprises Her Friends

"Not long after I received my course, I had friends come in one afternoon—and did I surprise them when I sat down and played several pieces! They were the most surprised people I had ever seen. I told them about the course and how happy I was with it." —Mrs. Arvin Rogers, Stamps, Ark.

## Plays Songs After First Month

"After the first month I could play any songs with eighth notes. I have played for a couple of dances, and am now studying Heifetz's 'Hora Stoccata.' —Ivan W. Dayley, Lisco, Nebr.



## Does Better Than Friend Who Has Teacher

"My friend who has been taking lessons from a private teacher for the same length of time, is still doing simple exercises—while she would have been playing popular songs like myself had she taken the U. S. School Course instead." —Miss Marie Van Hulle, Manitoba, Canada.

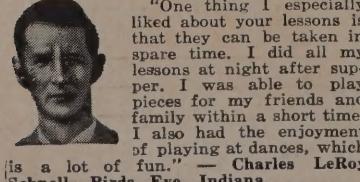
## Asked to Play in School Band

"Before I enrolled in your course, I didn't know a note of music. Soon I was asked to play the piano for our school's rhythm band. My teacher was so surprised—and congratulated me on how well I could play in such a short time!" —Patricia McKee, Delphos, Kansas.



## Plays At Dances

"One thing I especially liked about your lessons is that they can be taken in spare time. I did all my lessons at night after supper. I was able to play pieces for my friends and family within a short time. I also had the enjoyment of playing at dances, which is a lot of fun." —Charles LeRoy Schnell, Birds Eye, Indiana.



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